

**"The Deadly Drawing Room," by F. L. Peirce**

**MAY 27, 1914**

**PRICE TEN CENTS**

**THE**

**NEW**

**YORK**

# **DRAMATIC MIRROR**



**MOLLY McINTYRE AND EUGENE O'BRIEN  
In "Kitty MacKay"**

**Emily Wakeman & Theatrical Missionary**



This is not a portrait of Isaac Walton, but of Raymond Hitchcock in "The Beauty Shop," giving a correct imitation of Friday, sixth and piscatorial day of the week, and symbolizing the life of the great outdoors. The fish has swallowed the hook; the

bait belongs to Mr. Hitchcock. The ladies to Mr. Hitchcock's right and left illustrate indoor life by contrast. From left to right they are: Edna Oden, Elsie Richmond, Marian Down, Margaret Henry, Ethel Tennis, Julie Newell and Olga Markussen

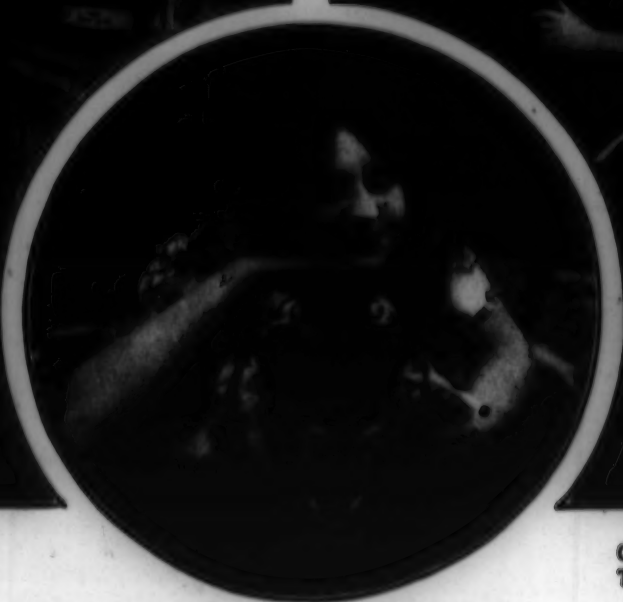
#### FROM "THE BEAUTY SHOP"



The way Barney Bernard and Alexander Carr treat Albert Pickens at every performance of "Potash and Perlmutter"



Grace George and Ferdinand Gottschalk in "The Truth." The picture shows Becky Warder giving the lie to her father



Velma Whitman, the animal's friend, in Lubin's "A Girl of the Cafes"





# THE NEW YORK DRAMATIC MIRROR



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## EMILY WAKEMAN, THEATRICAL MISSIONARY

**R**APIDLY nearing completion in the city of Stamford, Conn., is a new theater. To the casual passer-by it is a structure of pleasing proportions, accommodated in manner, both practical and admirable, to the excellent site it occupies. But to those acquainted with something more than the mere external, it represents the culmination of the whole-hearted endeavor of one woman. Yet not the culmination, for the completion of the theater means only the beginning of the work in hand, and a step toward the realization of an ideal held by Mrs. Hartley since she was a little girl.

Mrs. Hartley has been known to the stage for the past seventeen years, under the name of Emily Wakeman, as one of the most able and artistic "character" actresses in America. And she is still young. In that surprising fact is another tribute to her readiness to subordinate herself entirely to her work. She began doing "characters" soon after her entry into the profession, and proved so successful in the line that she continued it for the period mentioned. Even Clyde Fitch remarked her ability and planned to write a play especially for her, but he died before the plan could be carried out.

Throughout all her experiences Mrs. Hartley has cherished a hope that some day she might have a theater of her own where she might produce plays that would be distinctively artistic and creditable. She didn't have any particular feeling that it would ever come true, but just as a way of repairing her air castle, so to speak, she used to watch out for circumstances that would make all things possible if she had her way. It was in just such a mood that she discovered how nearly Stamford met requirements. She lived at a place not far away, so she had ample opportunity to verify her first impressions. It was seen to be a community of potential theatergoers, without convenient attractions. Then there was a drawing population from the adjoining towns of Rowayton, Darien, Greenwich and other places. With intelligent attention, it might be made a progressive dramatic center of New England.

Evidence that Stamford was just the place for Mrs. Hartley's theater accumulated at such a tremendous rate that she soon became convinced that her real opportunity had come. With a temerity born of enthusiasm, but so insistent that it surprised even herself, she went to some of the leading citizens of Stamford and put the matter before them. The result was the organization of the Stamford Theater, Inc., for the purchase of a site and the building of a theater. Specifications called for an outlay of something over \$100,000. But Mrs. Hartley was not daunted. She was determined to carry the project through. In person she canvassed from place to place, securing subscriptions that averaged only about \$100 apiece until the great sum had been gathered. It was often like drawing blood from a stone, she told me, but the experience taught her much that is destined to prove valuable in theater management. At first there was the joy of having the theater, the realization of her life-long dream, but then came the sterner reality of finding herself immediately in the midst of practical business, not theatrical business, but financial, with all the antagonism and shrewdness that it implies.

The theater was planned for the housing of large attractions as well as small. The stage is 38 feet deep, with a height of 55 feet to the gridiron and 25 to the fly galleries. Opening of the proscenium arch is 25 by 40 feet. Seating capacity is 1,300, with 750 seats downstairs. There is but one balcony. Standing on the orchestra floor, with Mrs. Hartley balancing herself on a prostrate steel girder that by this time is supporting the gridiron, I had an excellent impression of the intimacy of the house, and at the same time of its roominess and thorough ventilation. Another view from the stage made me readily understand what Mrs. Hartley meant when she spoke of the ease with which an actor or actress could ap-

pear with a summer stock, the members of which are to be carefully selected and grouped into an organization of the first order. These players will do the new pieces, and perhaps evolve some new dramatists after the fashion of Miss Horniman, of Manchester.

"Attractions to be placed on the stage here, beginning early next season with the opening of the theater," remarked Mrs. Hartley, "are to be first class. When I first said that to the people of Stamford they imagined I meant so 'artistic' that they would be over people's heads. What I mean is that they will be, as far as possible, the best of their kind, which implies that public taste will be fed on worthy things. Stamford was once considered a bad theater town. But things have changed. The population, for one thing, has doubled in ten years. And facilities for providing adequate offerings to places outside of the large cities have increased tremendously. What I mean by 'adequate' offerings are those that are designed to appeal to the three classes of people who constitute our community. The function of this theater will be, first, a matter of convenience to the people of wealth; second, a necessity for the so-called 'middle class,' and finally, a great uplift for the factory workers."

The entire scheme is so practical and is so rapidly becoming concrete that one cannot help yielding to her enthusiasm. Witness her ideas, which are as consistent as the theater plan: "The theater must interest or amuse. The failure of many of our so-called 'high-brow' plays is because they are not big enough in theme, or are technically bad. Dr. Ludwig Fulda declared that Americans think drama is amusement, not art. But do we find real amusement unless there is art? I believe that people insist on truth in art, although they may not realize it themselves. The test of a play is whether or not the stage hands like it."

"It is difficult to keep sane in art. But we need the extremists to keep us from repeating our successes until there ceases to be truth in them. James A. Hens struck a note when he introduced the real turkey dinner on the stage. People now resent having a heroine place flowers in a vase without first filling it with water, and they object to her attempts to masticate a property sandwich. But realism is carried too far, with little thought of the play if there is any chance at all for effects. It has brought about the 'type' craze instead of fostering real histrionic art by maintaining that an actor should be all there is at will."

"We all know proportion is the great thing. It should follow in this wise: satisfactory playhouse, satisfactory play. The same idea applies to acting and the costumes."

Mrs. Hartley emphasizes one thing about her work, and that is that if she has accomplished anything out of the ordinary, it is not more remarkable because she is a woman. She will find difficulty persuading the great general public to ignore her sex, but her attitude will be respected and admired for its unselfishness. And the work itself, which is noted before it has evolved in its highest expression, bids fair to attract a national attention and interest.

ARTHUR EDWIN KAPPA



STAMFORD, N. Y.  
EMILY WAKEMAN HARTLEY.

pear to the audience, for the seats appeared so close it seemed one could reach out and touch them.

Having made provision for the theater, Mrs. Hartley's next move was the organization of a second company to operate it. This concern was called the Hartley Operating Company, and the lease of the premises was taken for a term of years. But this energetic woman was not yet ready to begin her production of new plays. She was laying a firm foundation. Having put so much at stake to secure the theater, she does not intend to hazard the fortunes of those whose confidence she has gained in producing experiment. So her new plays will be financed from profits and not directly out of company capital. "The Stamford Theater," as it is called, will be booked during the regular season with traveling companies. "Sari" is to come here. So is "Potash and Perlmutter," if its metropolitan run ever lets up. Prices will vary with the attraction. Early in May of each year the theater is to open



# THE DEADLY DRAWING-ROOM

Being the Frank Reflections of a Persistent Playgoer

By FRANCIS LAMONT PHIRCE.

I HAVE recently had a series of thrilling æsthetic adventures. I have seen the second act of a thesis-drama by Brieux, and heard the uncanny scream that brings to an end its concretely acid exposition of pathology and guilt; I have stepped from the subway at City Hall Park and looked up at the slim, gray elegance of the new cloud-scaling tower; again, at the International Exhibition of Modern Art, I have raced, breathless, through the Lexington Avenue armory and gazed upon "L'Esprit du Mé" and the clamoring, climbing, chips-and-stovepipe evocations of the futurists; last, I have opened John Massfield's "The Everlasting Mercy" and plunged into that palpitating tale of "a screaming star with blazing hair," with its "thunder of the wrath outpoured," its "stinging short-arms in my slats," its "black blinded Satan snouting way along the red of Adam's clay," rising at length to the splendid vision of

"The corn that makes the holy bread,  
By which the soul of man is fed."

These experiences have had very positive results. They have made me impatient of æsthetic art. And since the drama is, to many of us, the supreme art, they have suggested certain reflections on the contemporary theater.

In London and New York, theatrical entrepreneurs are voicing complaints with respect to decreasing patronage; they say that the substantial "paying" interest in the theater is being directed, in a measure, into alien channels. In London particularly the present season is described as disastrous. Production after production has been withdrawn from the boards. The careering invasion of the "cinema" is creating acute and frankly-avowed apprehension in the minds of the managers. They have, with quite obvious warrant, been given "furiously to think."

The undeniable attractiveness, the seemingly superior fascination of the "film-drama" are not adequately explicable on the ground of price alone. The justification of its vogue touches deeper roots than that. It represents, one fancies, not only a diversion with cheapness as its chief advantage, but a graphic, an exhilarating, a feasible and accessible mode of revolt against drawing-room drama. In the motion pictures people feel that they can come to grips with life—and with romance. There they can share the fierce, free adventuresomeness of our vanished West; they can stand by the side of those who "go down to the sea in ships;" they can be carried on the currents that shake or mould an industrial civilization; they can fight dingy, exigent fights in the sub-collars of humanity; or, again, in the "two hours traffic" of the screen, they may suffer with Christian martyrs, exult with Neronian Bacchantes, strum the lyre over the crash and flare of imperial cities; they may cower before striding lions or rush from the menace of bursting mountains; they may peer round-eyed through the shadowy, from the manipulator's booth, there is whirled upon the canvas that "face that launched a thousand ships and burnt the toplest towers of Ilium." And, though the sophisticated may curl the lip; there is small reason for surprise if the London masses find in the "cinema" rather than in the West End theaters the gratification of their æsthetic impulses, the realization of what Professor Burton has called "the unfulfilling lure."

In the West End theaters there must be evening dress in the stalls, and, through a placid acceptance of convention or some curious principle of association, the true-to-type British playmakers (the playwrights whose pieces form the great bulk of the annual output) seem to proceed on the assumption that at one stage or another of the entertainment there must be evening dress upon the stage. And as one pores over the English weeklies, studying the many pictures of play-scenes, one cannot but feel, even from the printed page, an absence of trenchant variety, an avoidance of the really poignant and socially basic, an iteration of the inconsequential, a tedious and tepid insistence on the drawing-room, the morning-room, the tea-cup, and the "frock."

When one expresses this personal conviction that the routine examples of English drama are too "nice," one is not thinking, of course, of a Gale-worthy, a Massfield, a Granville Barker. But because these men are exceptions, because they possess (shall we say) genius, their creative work is of necessity limited. The greater part of the plays produced are inevitably from the pens of the workaday craftsmen—men who concentrate their attention on a segment of society, mistaking elegance for significance, attenuation for distinction, and, like the Putney widow in "The Great Adventure," showing a marked partiality for "six dukes in the family."

The drama-lover is reminded, somehow, of the symbolical "They" in "The Poor Little Rich Girl;" those vocal and quasi-human marionettes who "do the proper thing," who "don't make a scene," and

who "congratulate you," "congratulate you," "congratulate you."

It is worthy of note that the astute Mr. Shaw, in his latest works, has been getting away from drawing-rooms with commendable celerity. In "Great Catherine" and "Androcles and the Lion" he has ventured far and famously afield. He has gone in for fable-plays of ancient Rome and thumb-nail sketches of Russian court-life. He has portrayed for us a half-barbaric and wholly instinctive Empress desiring a doughty Britisher, at first for himself and at last for—her museum; a tyrannical but timid Emperor scampering around for dear life; and (most sprightly feat of all) a thoroughly Shavian martyr gamboling and capering, not to say tangoing, with the beast who had been assigned to the duty of devouring him.

It may in all justice be admitted that certain pleasurable sensations are derivable from the contemplation of the theatrically "smart." The life



E. D. Price (R.) and Manager J. M. Dodge (L.), Manager Sprechler's Theater, San Diego, Cal., standing on the American side of the line dividing the United States from Mexico. In the background a U. S. Regular on sentry duty. Tin Juana, Mexico, May 8, 1914.

represented may interest the spectator because of his participation in it; or because, by reason of his exclusion from it, it takes on for him the character of romance. Or, apart from these considerations, he may love fine, aristocratic things for their own sake: the shaded yellow glow of lamps; the beauty of exquisite fabrics; suave contours; luscious coloring; a pervasive faintness; cunningly-modulated voices; the just-right curve of the gold watch-chain that gleams against the black; all the charming paraphernalia of the theatrical wizard "doing a society piece." But even while yielding to this charm, we feel how circumscribed it is. In subsequent reflection (and reaction) we may experience an impulse toward something harsh, big, and vividly alive; something fiercely purposeful, struggling, smashing barriers, aspiring; a figure, perhaps, uncouth and perplexed and suppressed and very human.

Do we not need a new definition of "amusement?" Does not its essence reside rather in spiritual excitation than in a tickling of the risibles? One recalls an acute remark of Mr. A. B. Walkley: "To say that you are appalled is only another way of saying that you are pleased; you snatch a fearful joy." To the sensitive amateur of life, "blood-red with the living human," may not "Damaged Goods" be vastly amusing and the "Night Refuge" of Gorky a superlative entertainment? Some of our American dramatists seem inclined, of late, to answer "Yea." They need critical reinforcement: an emphasis on the fact that it is quite possible for a person to *enjoy* the tub and soap-suds, the shabbiness and squalor, the vital, unlovely distress of a "Kindling;" to relish very distinctly the sense of reality which Mr. Eugene Walter

shows when he concludes an act of "Fine Feathers" with the downright, undignified sound of the shoveling-in of coal. And, though Mr. Edward Sheldon in the second act of "The High Road" decorated his drawing-room with many phases of sensuous attraction, at the crisis of "The Bomb" he attacked it with a brick.

Mr. Stephen Phillips makes his Ulysses have something to say on this subject. For the traveler of unplumbed seas disdains at last the abode of Circe:

"This odorous, amorous isle of violets,  
That leans all leaves into the glassy deep,  
With brooding music over nocturnal moods,  
And low dirge of the lily-ewing bee."

His desire is for "the white leap and the dance of doom."

"Ah, God! that I might see  
Gaunt (thence stand up out of the surge,  
You lashed and streaming rocks, and sobbing crags,  
The screaming gull and the wild-dying cloud."

"Our dramatists should ponder the Nietzschean precept: 'Live dangerously.'" Yet, although one feels that there has been an undue preoccupation with the boudoir emotions, the drawing-room tradition has never gained full credence on this side of the Atlantic. The vigorous grappling with conditions, so characteristic of the American temperament, has manifested itself in various efforts toward a poignant (though seldom an austere) verity. To take a single example, the work of Mr. Joseph Medill Patterson has shown a determination to explore, with a minimum of compromise, the field of polemic realism. There are persons of recognized discrimination who seem to see in the later Cohanite comedies something at least of the "huge Satire and the vast guffaw of Folly" for which Mr. Percy MacKaye would find a place in his Civic Theater. Miss Eleanor Gates has taken us through an imaginative, satirical, fantastic wonderland of delirium. Mr. Edward Knoblauch has given us the savagely delectable picture of Hail, the Beggar flourishing wild heels in the moonlight of the Hammam as he watches, one by one, the bubbles that gurgled up from the throat of the Wasir.

A theory which exercises a deplorable, yet apparently decisive, influence in the American theatrical world is that of the supposed demands of the "two-dollar audience." The woman playmaker who dramatized Mr. Sinclair's "The Jungle" said, after witnessing the prompt failure of her work, that she had become convinced that this two-dollar audience could never be effectively interested in a picture of life which concerned itself altogether with the lower strata of society. Such a belief is surely unfortunate, and one cannot readily think that it has any real validity. But its acceptance by the purveyors of amusement furnished the basis, a year or two ago, for the published statement by Mr. Patterson that within a brief period he had seen in New York four plays purporting to deal with the lives and problems of working-girls, and that in three of those plays the workers had married millionaires. The fourth play, it need scarcely be added, was a drama of his own.

Our playwrights have presented pretty thoroughly the dress-parade aspects of civilization. Why not pry around a little for vivid material (other than "crooks") in the back-yards and basements? Why not bring to us dramatic representations of the places where our dominant industrialism leaves scars and waste, where the crashing, tumultuous social mechanism creates subtle or terrible or stimulating reactions; "where the electric mules tunnel our river-bottoms, and our huddled citizens build conglomerate homes like mud-wasps;" "where our Cyclopean industries of iron and gold and brass and blazing ores sit on our Appalachians and our Rockies and, like so many Polyphemus, gaze down with fiery eyes upon their smoking hearth-stones—ten thousand cities with their consumed humanity."

It might be worth trying. It might even be successful. And to the more persistent devotees of the theater it would, of a certainty, be gratifying. For variety, in the playhouse as elsewhere, is, quite indisputably, the most stimulating thing in life.

## "SHAKESPEARE FORGERIES" SOLD

"Ireland's Shakespeare Forgeries" an interesting volume made up by the forger himself, dated 1880, with numerous papers and legal instruments; "Ireland's Confessions," and the original forged deed of gift from Shakespeare to W. H. Ireland, a supposed ancestor of the forger, dated 1804, were sold at Sotheby's, May 19. The collection brought \$140 (\$745).

Violin playing and acting do not come by nature.  
—GEORGE H. LAWRENCE.



## MADAME CRITIC

THE unexpected certainly furnished the moment of intense interest at the recent opening of "The Scrap of Paper" in which Ethel Barrymore and John Drew's co-star appearance was considered sufficient as an unusual attraction.

But while these two popular players struggled bravely with Bardou's famous old play, a pretty young woman walked quietly up the aisle during the intermission, and the eyes of the entire audience were focused upon her as if she were a magnet, while the buzz of comment which arose in her wake would have satisfied the most avid seeker after public attention.

The young woman apparently saw nothing of the excitement, nor heard one whisper of it. She continued open-eyed but blindly to one corner of the space behind the last row of seats, and there she chatted in low tones with two young men who proved to be Melville Ellis and Harry Pilcer.

"It's Gaby! Have you seen Gaby? There goes Gaby. Isn't she pretty?" ran the remarks.

Then—would you believe it?—the curious ones actually followed her to her corner and formed a semi-circle, several persons deep; and there they stood and watched her until she began her return to the second row in which she and her escorts were seated. Truly, the president of the United States could not have attracted more attention than did Gaby Dallys.

"But where are her pearls?" demanded one young woman with the air of one who has been cheated out of something.

"I thought she always wore aigrettes in her hair?" commented another in disappointed tones.

The climax was reached, however, when a regular first nighter with one eye on Miss Dallys and the other on her critics, confided to me: "What do you think! Look at them! And then look at Gaby."

I followed his directions inquiringly.

"They are disappointed," he added. "Well, I myself am surprised. Now, honestly, wouldn't you expect to see Gaby in an evening gown of the most extreme fashion—like those of the women we see all around us? They can't get over it that she's not dressed less than they are. Instead of a waist made of two lace straps and a five-inch band of ribbon, she's wearing a real waist with a high lace collar and genuine sleeves. And her skirt—well, nobody would try to accuse her of trying to prove that skirts ought to be trousers, now could they?"

If Ethel Barrymore would only take a course of muscle hardening or some such training, I feel perfectly sure her many admirers would be better satisfied with their stage favorite. Miss Barrymore is always a charming actress, whether she is thirty pounds lighter or heavier than she used to be; but the average person out front doesn't appear to take this into consideration. Perhaps the fact that Miss Barrymore is such a delightful artist, no matter what she plays, that there remains nothing but her personal appearance to be criticised accounts for the fault-finding as to her weight.

It is most amusing. I vow, one would suppose that Ethel's former weight was a standard measure and the slightest deviation therefrom is a damaging truth. Once she sets foot upon the stage after a short absence from New York she may be sure every extra pound of flesh is duly recorded and noted as unpardonable. Other actresses may acquire avoirdupois, and the addition be accepted humorously. But in the case of Miss Barrymore it is really resented.

Miss Barrymore herself doesn't seem to worry about her weight. Her laugh is as infectious as ever, and her comedy lines hit the mark as surely as in the days before she was quite as much at ease on the stage as she is at present.

But, just to satisfy the public, I wish she would train down a bit. Those comments, "matronly," "heavier," "quite a big woman now," "stout," are not pleasant, especially when one realizes that they are uttered by admirers who want to keep their divinity always as young, beautiful and graceful as when they first gave her their adoration.

One critic frankly advised Miss Barrymore to take a lesson from her uncle, John Drew, on the secrets of keeping slim. That was most unkind.

But, really, John Drew is a marvel. Peter Pan refused to grow up and John Drew grew up but refuses to grow older. I watched him carefully on the opening night, and for the life of me I couldn't see that he has acquired one year in twenty years, which is an enviable record in this rapid age when everyone is doing one's best to forget that the moving finger writes and, having writ, moves on.

Mr. Drew seems fairly to have stopped the clock at the proper moment. Never have I heard anyone say, "He is heavier than he was last time I saw him." This is a record which in itself should insure a comfortable old age by imparting the secret to those who

would act long and youthfully. Only, as far as John Drew is concerned, nothing could convince me that he will ever take on another year any more than he will another pound.

Frank J. Wilstach is in town.

But then if you have noted the accounts of "The Battle of Torreón," now showing at the Lyric, you must be aware of this fact. Shakespeare and Sothorn, or Mexico and Villa, the results are the same. Wilstach always knows his subject and enters into the fray with a zest second only to that of our Theodore I, present and only. Wilstach didn't discover any Doubtful River while he listened to the guns of the distant battle of Torreón, but he was watchfully waiting with his ear to the ground; and when the mediators for peace between Mexico and the United States unexpectedly paid a visit to the Lyric, they found Frank J. had met Villa and was well up on his fighting points.

I asked Mr. Wilstach what step he might take next, to surprise the public. From Stratford-on-Avon to Torreón on the screen is quite a modern jump, you know.

"Some day, I fancy," I remarked, "you will have a show of your own. You won't go on forever working your brains for a steady, record-breaking, cream agent's salary. Naturally you will wish to venture a few thousands for yourself—just to experience the sensation and to prove to your friends that all the brave men have not enlisted."

Wilstach smiled wisely.

"I have stumbled upon a better plan than that," he said. "One that can't fail. I am going to take a dip into oil."

"Oil?" I inquired.

"Not olive oil, or furniture polish, or any of the others. I am talking about the plain, kerosene, coal-oil, lamp oil—the sort we used to get in cans at the corner grocery, but gurgles up from the bottomless wells and turns into money as soon as it hits the earth. It seems to me that every successful man I know answers when you ask how he has managed to get so much money: 'You see, I'm in oil.'"

"The last time I heard that reply settled my future. A former acquaintance called at the Lyric and invited me to dine with him that evening. To my surprise he suggested the Plaza. I accepted, but wondered how a man with an ordinary salary could entertain me at such a place. Why, he was living there—had a suite of rooms, a butler, a private secretary and every other known luxury."

"I had no idea—" I began as I looked around. "I say, old chap, how did you do it?"

"Oh, you see, I got into oil," he said. I was anxious to ask him what he did after he got in, but I didn't.

"One thing is sure—I'm going to go into oil if I have to pay somebody to throw me in."

MADAME CRITIC.

## OLD-TIME THEATRICALS

(H. T. Harvey in Cincinnati Commercial-Tribune)

Charlotte Thompson was one of the stars who came annually to the "Old Pike." She traveled with her mother, did not put on any airs, and was well liked about the theater.

She did not "pack the house," but had a steady following that could be depended upon. In appearance she was very much like Eleanor Robson of our day; the same pleasing, intelligent face and the same natural manner of acting; a description of one might almost answer for the other.

I like Eleanor Robson, she was English. I think she must have married or left the stage early, for she was quite young at the time Pike's was burned and I do not remember seeing her afterward.

One of the pieces she played was called "Little Barefoot"—it was something on the order of "Fanchon"—a poor French peasant girl, who has a rich young farmer lover.

The lover's father pretends to be furiously angry, but it is all a bluff; he is in love with her himself! The play was absurdly simple. In one of the scenes she shows her lover how to blow out a candle and unties a string, instead of cutting it, thereby fulfilling the conditions his mother had laid down for him in choosing a wife.

[Mr. Harvey is wrong in describing "Little Barefoot" as a French peasant girl. This very successful play was dramatized by Charlotte Birch-Pfeiffer, not from the French, but from Auerbach's novel of German peasant life, "Barfuss"; nor do we recall Miss Thompson in the part, but only Maggie Mitchell, for whom it was translated by Mr. Waldauer, the St. Louis orchestra leader. Miss Thompson for years was regarded the ideal Jane Eyre in the version which

also had been dramatized by Madame Birch-Pfeiffer. —Burton Mission.]

But Charlotte Thompson was capable of much more serious work than this. She played Julia in "The Hunchback" finely. Her best part, however, was Evadne, in the play of that name. It is a gloomy, tragic sort of play by the same author as "The Agnata." Booth used to play in both—taking the part of Ludovico in "Evadne." W. E. Sheridan played this part at Pike's with Charlotte Thompson, and I think it was the finest thing he did, though years afterward I saw him as the star in "Louis XI."

A word or two about Sheridan. He did not need his soldier's reputation to make him a favorite. He was one of the best of all the company at the old Pike. He had a striking figure, an expressive face and a powerful, clear, vibrant voice.

He was what is called a wonderful "study." I remember the first night "Rosedale" was played in Cincinnati by Lawrence Barrett, one of the principal characters was taken sick.

Sheridan, not being in the cast, was sent for to take his part.

After the first act he went right on with the part without missing a line. "Winging it," as it was called.

He was playing here once with a very tiresome tragedian in "Macbeth." The old Cincinnati Gazette critic—Locke—spoke highly of Sheridan and omitted the "star" altogether. He said Mr. Sheridan's Macduff left but one thing to be desired, he should have killed Macbeth in the first act.

Sheridan married a Cincinnati lady—and they seemed very devoted to each other. She used to come to the theater and stay while he made up. I think they had no children.

She came to a tragic end. They were wrecked on a Fall River Line steamer. Some of the passengers floated off on the upper deck roof, but she was washed off and drowned.

But to return to "Evadne"—Ludovico was originally played by Macready and is very much like the character of Iago in "Othello."

The play calls for the same costume.

Iago seems to have no motive for his villainy, but Ludovico has. The plot is to get the King of Naples to seduce Evadne, have her brother avenge her by killing the King, then denounce the brother and take the throne himself.

The plan is frustrated by Evadne in the scene called the Hall of Statues. She makes an appeal to the King by reciting the deeds of her different ancestors, and she finally mounts the pedestal of her father's statue and clasping her arms about it bids him take her then: "Approach, my Lord! Come in the midst of all mine ancestry! Come and embrace me from my father's arms! Come if you dare and in his daughter's shame reward him for the last drops of the blood shed for his Prince's life."

In the old days no scenery was carried by the visiting actors. They had to depend upon what was found at the theater. This scene could be easily spoiled by an absurd statue of Colonna, Evadne's father. I used to take pride in painting this statue when the play was in vogue.

Cincinnati people were surprised along in the sixties when it was announced that Adah Isaac Menden was to play an engagement at Pike's in "Masseppe."

Some people who regarded the reputation of Pike's as their own were quite shocked at the idea of a woman coming there who at that time seemed to be imitating the career of Lola Montes—a woman of previous decade.

It required a large stage to produce that play and it had been a big success elsewhere.

And then Pike may have wanted to see it himself. Anyway, "Masseppe" came here. Adah Isaac Menden was born in New Orleans and was the daughter of a Spanish Jew. Her name was Dolores Adah Fuentes.

She was left in poverty at the age of thirteen. It was said she first became a dancer, but I never heard of her dancing afterward.

It is not unkind to say, her acting was hardly worthy of notice. What she might have done, had she given it serious or earnest effort, it is hard to say.

Probably she had a low voice and strained it in speaking her lines, as they were without much expression. It would be hard to exaggerate her beauty, both in form and feature. She wore her hair short and had a trick of throwing it away from her face with a toss of the head.

Those who saw the performance probably thought only of the sensational part, and considered little of the ordeal such an act was for a woman. Picture yourself being strapped back to back on a horse, galloping up three tier of platforms, and the horse had to make two turns! She, practically, had nothing on.

Sometimes, in going up, she would groan the whole time, often not being put on right. I could see the whole performance from where I was, for, beside being instant to Porter, I was also assistant "Sym."

McKen Rankin made his first appearance in Cincinnati. (Continued on page 7.)



Telephone—Bryant 8348-8361. Registered Cable Address—"Drumcor"

Notes on Theatrical, Variety, Moving Picture and Classified Advertisements will be furnished on request.

BOSTON, May 14. ROBERT DE CAMP IRLAND.

**PLAYWRITING FOR THE CINEMA**, Dealing  
With the Writing and Marketing of

**IRVING J. DALY**, Los Angeles.—Peter F. Dalley died suddenly in Chicago, May 23, 1909, of pneumonia and lumbago, after every promise of recovery on the morning of his demise. He was, at the time, a member of the Jos Weber company. The body was shipped to New York for burial in Woodlawn Cemetery. He was born in New York City in 1868. Made his first appearance as a dancer and singer of comic songs, at the Globe Theater, in New York, in 1876, in a comedy called "Nondescripts." In 1877 he traveled with Whitney's circus as clown, and later in the same year became a member of a vaudeville team known as The American Four, the others of which, besides himself, were Pettengill, Gals, and Hoey. They played throughout the country from 1878 to 1885, when Dalley joined the Howard Athenaeum company, with which he played for three years. He then joined the Kate Castleton company as leading comedian, having discarded burst cork. The following season he played Le Blanc in "Evangeline." In 1890-91 he supported James T. Powers in "A Straight Tip," playing Jack Potts and Poole. His next play was "A Mad Bargain;" and in 1893 he starred in "A Country Sport," with May Irwin in the leading female role. For five seasons he starred under the management of Rich and Harris, including such farces as "The Glad Hand," "The Night Clerk," and "A Good Thing." In 1897 he became a member of Weber and Fields's company, and remained with them until 1900, when he starred in "Hodge, Podge and Company," and then in "Champagne Charley." Returning to Weber and Fields, he remained with them until these comedians separated. 1900-07 he starred in "The Press Agent," and then joined Lou Fields's company in the burlesque, "The Great Divida." 1908-7 he appeared in vaudeville in a condensed version of "The Press Agent," now called "Nearly a War Correspondent." His last season was as a member of Jos Weber's company, playing Caramel de Joliding, in a burlesque of "The Merry Widow." Among his characterizations while with the old Weber and Fields company were Jean Badin in "The Con Cures," Abel Stringer in "Pousse Cafe and Hurly Burly," Count de Peach in "Cyrano," Duches de Cocoe in "Catherine," Coraly Frontrow and Bernard Fewbrains in "Helter Skelter," Kidney Tartarin in "The Other Way," Josh Boniface in "Whirl-I-Gig," Colonel Jagney in "Barbara Piggy," Josh Kidder in "Whooop De Doo," Waffles in "Waffles," Jean Gaussin in "Sapolis," Buck Winger in "Twirley Wirley," Mrs. Lippy in "Humming Birds and Onions," Lord Spillberries in "The Stickiness of Gelatine," Bettie in "The Big Little Princess." Mr. Dalley was married July 27, 1893, to Mrs. Mary Angus, nee Hanley. Mrs. Dalley died Aug. 14, 1905.





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## OLD-TIME THEATRICALS

(Continued from page 5.)

cinnati in "Maseppa" in the character of the Son of Abdu Kahn. He took the place of one who left, but did not stay long himself.

I think Adah Menken played "Maseppa" but a short time. She was a strange woman. She scandalized Alexander Dumas by having her picture taken, sitting in his lap.

James Landy had a friend who sent him a copy, but it did not seem very shocking after all. I suppose she did it for a "lark." It was hard to judge, in what was said about her, how much was inspired by malice or by her love of notoriety.

She was a friend of Charles Dickens, Swinburne, Charles Reade, and Gautier. She wrote a volume of poems, called "Infelicitie," and at the same time married the champion pugilist, John C. Heenan. When she died Frank Queen, the editor of the New York *CHipp* and her staunch friend throughout, speaking of the unkind notices in the press at the time, said this, in part:

"The personal friends of Adah Menken are well aware of the falsity of the many indiscretions attributed to her as well as of the manifold merits of her individual character. She was a kind-hearted woman of more than ordinary literary merit, whose life, public as well as private, had been needlessly aggravated by the breath of malice."

"She was sympathetic and charitable, even to a fault, and willing to divide her last cent with an unfortunate fellow creature."

Adah Menken died in Paris, 1868, at the age of thirty-three. In the inscription she had directed should be placed over her tomb appears the soul of the woman revealed at last, "Thou knowest."

## LAMBS' GAMBOLS

(New York Letter in Minneapolis "Tribune.")

An annual event which means much to the theatrical fraternity is the so-called "gambol" of the Lambs Club. This organization is made up of professional players, stage directors, dramatic authors and the like. Newspaper men are debarred as far as possible from ever entering the sacred portals of this pantheon, and a live critic who should be seen within its sacred precincts would be ignominiously ejected, and the whole place would be fumigated immediately. Once a year, after the busy season is over and the idle actors gather in New York after their road tours, the Lambs take a benefit in which they enlist the support of their own members. Usually an extensive tour of the leading cities is embraced in the wide-reaching plan to replenish the coffers of the club. The initial steps are a public auction of seats to the opening performance in New York. Three performances on May 22 and 23, at the Metropolitan Opera House, are allotted to us, after which the company starts on its swing around the circle. The auction sale took place at the Hudson Theater, with De Wolf Hopper acting as auctioneer. Seats sold like hot cakes, and from all indications there will be the usual cry about the enormous sums realized from the trip, which, save for railroad expenses, hotels and sundry other items, represents practically a sheer profit. In the meantime one of the most worthy institutions of the actors' fraternity, the Actors' Fund, which takes care of indigent and superannuated players and provides them with a comfortable home, annually has a hard struggle to raise funds sufficient to maintain itself, and only recently the effort to increase this fund by a united effort was hampered by a lack of interest and internal bickerings by many of those who are rushing gallantly to the front to worship at the feet of the sacred Lamb.

## A VERSATILE PLAYWRIGHT

"When I first knew Henry Herman, whose name appeared on the bills with that of Henry Arthur Jones as part-author of 'The Silver King' at the Princess's, he called himself 'Darco,'" writes Mr. G. R. Sims in the *Referee*. "Herman had a glass eye which he used to take out and put back again every two or three minutes when excited."

"When he had made money by his association with Wilson Barrett at the Princess's he took a villa at Hampstead and furnished it magnificently with new furniture, old wine, old books, and a marble bath. He was driven in a hansom late one night to his residence by a cabman who kept on cruelly flogging his horse. Herman lifted the trap-door in the roof of the hansom and remonstrated, but the cabman laid the whip about his horse more lavishly than ever."

"But Daddy Herman had his revenge. Arrived at his villa, he took out his glass eye in the cab, then jumped out, and, dancing about on the pavement, held up his glass eye for the cabman to see, exclaiming: 'You villain! you have cut my eye out with your whip. See, see!' The cabman gazed at the eye, whipped up his horse, and dashed off at top speed without waiting for his fare."

## POPULAR MANAGERS

John B. Reynolds, the manager of the Alvin Theater, Pittsburgh, is one of the best known theatrical men in the country. About twelve years ago Mr. Reynolds began his theatrical career as a press agent with the "Bride Elect" opera company, with which attraction he remained until it closed in the West. He then returned East and became the advance agent for D. V. Arthur, who was directing the tour of Stuart Robson.

The following season he joined the forces of Wagenalla and Kemper, with whom he remained for five years. During that time he represented James and Kidder in a spectacular production of "A Midsummer Night's Dream" for one season; then with Madame Modjeska and Louis James in a revival of "Henry VIII." He then became the personal representative and manager of Blanche Walsh. During the last five years of his career as an agent he handled all the big musical attractions, and most of the



Southall, & P.

MR. JOHN B. REYNOLDS,  
Manager Alvin Theater, Pittsburgh, Pa.

prominent stars connected with the Shubert Theatrical Company. He was with the Shuberts when they took up "the open door movement," and he was that firm's personal representative in New England, with headquarters in Boston, during that campaign.

It is almost a tradition in theatrical circles that agents and managers remain with one firm, but one season, but Mr. Reynolds, during his twelve years on the road, was with but three firms. His last important engagement was with Lew Fields' production of "The Midnight Sons," and it was during the Chicago engagement that the Shuberts sent him to Pittsburgh as their personal representative, and he was engaged by Mr. Harry Davis as the local manager of the Alvin Theater. This is his third season as the manager of the Alvin.

Mr. Reynolds is one of the founders, and an ex-governor, of the Friars. He is also a member of the Green Room Club and the Army and Navy Club of New York; the Pittsburgh Press Club and the Pittsburgh Athletic Association.

A FUND, raised by international subscriptions, has made it possible to erect a monument to Adelaide Ristori, Italy's greatest actress, which will be unveiled at Cividade del Friuli either on August 8 or September 8. Mme. Ristori appeared with Edwin Booth, in the United States, during the season of 1894-95. She was last seen in New York in Schiller's "Maria Stewart" at the Bowery theater with a German company. She enjoyed the distinction of being signalized as the most beautiful Italian of her time.

THE new English copyright act of 1912 does away with the expensive and inconvenient necessity of actually producing the play before copyright can be secured, it also abolishes the ancient piece of registry, Stationer's Hall. But what it supplies in their place, outside of the provisions for ordinary copyright, would have to be decided by an arbitration court composed of mind-readers.—LOUIS EVAN SHIPMAN, author of "D'Arcy of the Guards."



ESTABLISHED JANUARY 4, 1879

# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## DRAMA OF IDEAS

AMERICAN utilitarianism stands in the way of the philosophic drama. We are still in the picture-book stage of our existence, though we should admit that the American manager bulks ominously in the path of a starving public which would delight in the drama of ideas, artistically produced. If it were assured of a consistent regard for its wants.

Another obstacle is the form of the theatrical criticism which, as a system, is destructive of that boldness which is necessary to originality. Our metropolitan critics have no understanding for what is apart from conventions warmed over. Our playwrights are too much on rapport with the sophistications of the busy world—too much tintured with the atmosphere of the Lambs' Club. They keep in the channel where the takers of their wares are found. They are all trying to sell plays, not to dream them. They do not seek the sequestered spots conducive to the dreaming of plays. The writer who keeps out of the avenues of trade, out of the bazaar, too soon becomes a stranger to the traders and traffickers who rule his destiny. The man who would take four years to write a play, as some of the old timers, would be considered dead and buried.

Norway and Russia have produced some great playwrights, because there the writers are out of the modern world of jangle and jingle. They have time for self-analysis and to apply the scalpel to society. Also there are managers in those less sophisticated countries who seem imbued with the essential literary spirit of the theater to recognize a work out of the beaten paths, and to produce it.

A recent example is ARTSIBASHEV, the Russian author, whose play, "Jealousy" ("Revnost"), has filled every little theater and been discussed in every newspaper and in every home of the new middle class Russian people. The general tenor of this extremely popular play, which concerns itself with sexual problems and physical happiness, may be inferred from some of the opinions voiced in the play:

In woman first of all it is necessary to awaken curiosity.  
 Women do not value those who pray to them.  
 Women, of course, like admiration, but only given herself to the man who despises her a little.  
 Men are most interesting when they are angry.  
 Women is only interesting, vivacious, clever, when she is bathed in the atmosphere of love.  
 Man is interested in his business, in sport, in thought, but woman is only interested in her-

self, and if she seems to have interest in other things it is only because her sole object is to make herself more alluring, more interesting.  
 We seek Laura and Beatrice, not knowing that each creature is only the incarnation of male fancy, and do not and cannot exist.  
 Girls are charming, but when you marry one you find her to be a tedious bore. She dies with her whole being. When a man deceives her, she goes mad and in that way betrays herself.  
 A woman returns from another man's love especially dangerous, cunning, and tender.  
 General sin must surely not be too abominable. Even the most sinful man is ashamed of himself, and that prevents him from living objectively.  
 A woman, quite sincerely rebukes one who has a right to desire, she thinks that to desire not only does not humiliate her, but, on the contrary, makes her more interesting.

It is not that we are inspired by such sentiments, but we do confess being astonished that a play of such incisive philosophy should find enthusiastic audiences in Russia. We are quite sure that it would be impossible to obtain popular recognition for a play of this character here, provided it had been written not in Christiania or Moscow, but in Zanesville or Indianapolis. Yet we are told that ARTSIBASHEV has become "par excellence" the voice of the Russian bourgeois, or lower intelligentsia, and his works sell in Russia as those of no other author. He concerns himself almost entirely with sexual problems and the relation of woman to man. His outlook in life is something like that of BERNARD SHAW, but his criterion in life is not racial progress so much as physical happiness. He mirrors the lives of those whose aim is money, whose relaxation is feasting and flirtation. He is a fatalistic misogynist, and his work is the lineal descendant of Tolstoy's "Kreutzer Sonata."

## ONE-ACT PLAY IN VAUDEVILLE

Editor DRAMATIC MIRROR:—In his article of May 13 on "The Technique of the Vaudeville Sketch," your commentary covers toward the adaptability of the one-act play to vaudeville. Surely, there could be no better justification of his statement that the one-act play will never be a success in vaudeville than a review of the past season. Never in the history of vaudeville has the playlet so closely followed the sketch for popularity. One-act plays by Barris, Luitpold, Shaw, Gilbert, Suessmann, Schenck, Gordon, and a score of other notables have graced the vaudeville stage, and what is more to the point, audiences from Broadway to Moonbrook Corners have demonstrated that delicate and artistic work is not barred from vaudeville. William Faversham and Bertie Kalich, to take two cases at random, in recent statements declare that vaudeville audiences are just as responsive to the artistic as are legitimate audiences. It makes no difference whether the piece de resistance follows *Big and Bang* in "Parody," *Patric and Slapstick*, or "The Human Ants." Its success has been alike assured. The greater the contrast of the intellectual appeal of the bill, the greater the success of the playlet.

Under the "triumph of 'The Snugg Man' Marjans," "The Man in Front," *Barris's Half an Hour*, or is aware of the wonderful reception given to *Dada* in "Pantalone." I think not, else he would have recognized the age-point of the vaudeville future. The one-act play is coming into its own.

ROBERT DE CAMP IRLAND.  
 BOSTON, MAY 14.

## BOOK REVIEWS

"THE TRUE ADVENTURES OF A PLAY," by Louis Evan Shipman. New York and London: Mitchell Kennerly. Price, \$1.50 net.

Here is a book which every aspiring, patiently enduring, unproduced yet hopeful dramatist will read from cover to cover. Mr. Shipman has made a real contribution to the literature of the stage, and the universal application of his work will make it a readable volume a generation hence.

Let us explain that Mr. Shipman is the author of "D'Arcy of the Guards," a comedy of Revolutionary days, produced by Mr. Henry Miller in the United States and by Sir George Alexander in London; and this volume traces the history of the play from its inception to its final London production in the minute details of its readings, its rejections, and its acceptance—a career familiar to the experienced, yet none the less interesting, and as absorbing as a novel to those who enter upon the career of play authorship with the same buoyant, hopeful trend that characterized Mr. Shipman when he first submitted "D'Arcy" to Mr. E. H. Sotherton.

With a most readable introduction by Prof. Geo. P. Baker, the book is practically a verbatim collection of notes, letters, telegrams, and cable messages between the author and players and managers, with enlightening comments, couched in trenchant and pertinent words, as a running commentary on the adventures of the manuscript.

We have all read of the heart-rending experiences of play writers in general terms. We have never had a book on the subject. Where this book differs from all other recorded instances is in the wonderful fidelity with which every pertinent detail is noted down by the author. In the words of the publisher:

Perhaps you remember Henry Miller in "D'Arcy of the Guards." Its author has written this unique book about "D'Arcy," in which he tells exactly what happens to the play from the very moment the manuscript left his hands. Letters, contracts, telegrams, etc., are all given in full; and there are many interesting illustrations both in color and black and white. "The True Adventures of a Play" will prove of almost incalculable value to all those who practice, or hope to practice, the art of play-writing; and it abounds in bits of fine criticism of the contemporary theater.

To do full justice to the book, one should quote whole pages from it. For that there is not the space available in the crowded columns of THE DRAMATIC MIRROR. Rarely has an author given away so unreservedly the secrets of his negotiations and of the correspondence passing between him and those he sought to interest in his work. To this he adds the complete text of his contract with Mr. Henry Miller and with Sir George Alexander; and, by way of good measure, rejoices his readers with a facsimile copy of a box-office sheet giving the returns from performances of "D'Arcy."

Mr. Charles Frohman refused it; Mr. Sotherton thought the story too slender; Mr. Mansfield returned it without comment. To facilitate matters, Mr. Shipman dissolved his play, and had the novel turned down by the higher criticism and accepted by a Chicago publisher. The late Robert Taber accepted it, held it, and did not produce it. He stood in the way of Herbert Kelcey and Grace Fikins securing it; and by the time the author obtained its release their ardor had cooled—the way of all temperamental players. James K. Hackett was favorably impressed with it, but could not postpone a production then in hand; and it was not until Mr. Miller received the script that there was any result.

An interesting portion of the book relates to the trials and tribulations incident to the launching of "D'Arcy" on Broadway, after Mr. Miller had staged the play in San Francisco and was eventually skirmishing through the one-night stands in the vicinity of New York with the slender hope of inducing a New York manager to venture upon an excursion of inspection so far from his comfortable office.

Fate would have it that Mr. Frohman, who had twice refused the play, should undertake the office of appraiser, and that through his favorable determination "D'Arcy" was called in out of the cold and given a shelter on Broadway.

Still another interesting section is devoted to the London adventures of the play and its final landing in the British metropolis.

F. F. S.

PLAYWRITING FOR THE CINEMA, Dealing With the Writing and Marketing of

Scenarios, by Ernest A. Dench. London: Adam and Charles Black, Soho Square. 96 pp. Price, 1 Shilling net.

A very serviceable little handbook for the photo-playwright who still has something to learn in his line of work. It is divided into twenty-two short chapters, which cover the ground in a painstaking manner, and embrace practically all there is to know about the craft. Chapter V. presents a good specimen photoplay script, and another chapter presents a successfully produced scenario direct from the author's copy. A list of motion-picture companies in England and the United States is given at the back of the book.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Facts About." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. No questions answered by mail.]

O. W. S. Little Falls.—We do not know in what Madame Vallandré is now playing.

CONSTANT READER, Goldfield.—The Shuberts control "The Orchard." For information about "The Country Girl," write to J. C. Duff, No. 33 West Tenth Street, New York.

READER, Cincinnati.—You might try the Packard Theatrical Agency, Broadway and Thirty-ninth Street, or Woolfart and Dancy, 1403 Broadway, for picture of Ida Adair.

RA, Toronto.—Decision in the Morocco Play Contest has not yet been announced, nor have any of the plays submitted been produced. Watch THE MIRROR for information.

IRVING J. DALY, Los Angeles.—Peter F. Dalley died suddenly in Chicago, May 23, 1906, of pneumonia and lumbago, after every promise of recovery on the morning of his demise. He was, at the time, a member of the Joe Weber company. The body was shipped to New York for burial in Woodlawn Cemetery. He was born in New York City in 1868. Made his first appearance as a dancer and singer of comic songs, at the Globe Theater, in New York, in 1876, in a comedy called "Nondescripts." In 1877 he traveled with Whitney's circus as clown, and later in the same year became a member of a vaudeville team known as The American Four, the others of which, besides himself, were Pettengill, Gale, and Hoey. They played throughout the country from 1878 to 1885, when Dalley joined the Howard Athenaeum company, with which he played for three years. He then joined the Kate Castleton company as leading comedian, having discarded burnt cork. The following season he played Le Blanc in "Evangeline." In 1890-91 he supported James T. Powers in "A Straight Tip," playing Jack Pops and Poole. His next play was "A Mad Bargain," and in 1893 he starred in "A Country Sport," with May Irwin in the leading female role. For five seasons he starred under the management of Rich and Harris, including such farces as "The Glad Hand," "The Night Clerk," and "A Good Thing." In 1897 he became a member of Weber and Fields's company, and remained with them until 1900, when he starred in "Hodge, Podge and Company," and then in "Champagne Charlie." Returning to Weber and Fields, he remained with them until these comedians separated. 1905-07 he starred in "The Press Agent," and then joined Lew Fields's company in the burlesque, "The Great Divide." 1906-7 he appeared in vaudeville in a condensed version of "The Press Agent," now called "Nearly a War Correspondent." His last season was as a member of Joe Weber's company, playing Caramel de Jolidog, in a burlesque of "The Merry Widow." Among his characterizations while with the old Weber and Fields company were Jean Badun in "The Con Curren," Abel Stringer in "Fosse Cafe and Hurly Burly," Count de Peach in "Cyrano de Cocoon," "Catherine," Cornly Frontrow and Bernard Fewbrains in "Halter Shelter," Kidney Tartarin in "The Other Way," Josh Boniface in "Whirl-I-Gig," Colonel Jagley in "Barbara Figgity," Josh Kidder in "Whop De Doo," Waffles in "Waffles," Jean Gaudin in "Napoleo," Duck Winger in "Twirley Wirley," Mrs. Lippy in "Humming Birds and Onions," Lord Spillberries in "The Stickiness of Gelatine," Rattle in "The Big Little Princess." Mr. Dalley was married July 27, 1893, to Mrs. Mary Angus, nee Hanley. Mrs. Dalley died Aug. 14, 1906.



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## OLD-TIME THEATRICALS

(Continued from page 5.)

cinnati in "Maseppa" in the character of the Son of Abdu Kahn. He took the place of one who left, but did not stay long himself.

I think Adah Menken played "Maseppa" but a short time. She was a strange woman. She scandalized Alexander Dumas by having her picture taken, sitting in his lap.

James Landy had a friend who sent him a copy, but it did not seem very shocking after all. I suppose she did it for a "lark." It was hard to judge, in what was said about her, how much was inspired by malice or by her love of notoriety.

She was a friend of Charles Dickens, Swinburne, Charles Reade, and Gautier. She wrote a volume of poems, called "Infelicitie," and at the same time married the champion pugilist, John C. Heenan. When she died Frank Queen, the editor of the New York *Observer* and her staunch friend throughout, speaking of the unkind notices in the press at the time, said this, in part:

"The personal friends of Adah Menken are well aware of the falsity of the many indiscretions attributed to her as well as of the manifold merits of her individual character. She was a kind-hearted woman of more than ordinary literary merit, whose life, public as well as private, had been needlessly aggravated by the breath of malice.

"She was sympathetic and charitable, even to a fault, and willing to divide her last cent with an unfortunate fellow creature."

Adah Menken died in Paris, 1868, at the age of thirty-three. In the inscription she had directed should be placed over her tomb appears the soul of the woman revealed at last, "Thou knowest."

## LAMBS' GAMBOLS

(New York Letter in Minneapolis "Tribune.")

An annual event which means much to the theatrical fraternity is the so-called "gambol" of the Lambs Club. This organization is made up of professional players, stage directors, dramatic authors and the like. Newspaper men are debarred as far as possible from ever entering the sacred portals of this pantheon, and a live critic who should be seen within its sacred precincts would be ignominiously ejected, and the whole place would be fumigated immediately. Once a year, after the busy season is over and the idle actors gather in New York after their road tours, the Lambs take a benefit in which they enlist the support of their own members. Usually an extensive tour of the leading cities is embraced in the wide-reaching plan to replenish the coffers of the club. The initial steps are a public auction of seats to the opening performance in New York. Three performances on May 22 and 23, at the Metropolitan Opera House, are allotted to us, after which the company starts on its swing around the circle. The auction sale took place at the Hudson Theater, with De Wolf Hopper acting as auctioneer. Seats sold like hot cakes, and from all indications there will be the usual cry about the enormous sums realized from the trip, which, save for railroad expenses, hotels and sundry other items, represents practically a sheer profit. In the meantime one of the most worthy institutions of the actors' fraternity, the Actors' Fund, which takes care of indigent and superannuated players and provides them with a comfortable home, annually has a hard struggle to raise funds sufficient to maintain itself, and only recently the effort to increase this fund by a united effort was hampered by a lack of interest and internal bickerings by many of those who are rushing gallantly to the front to worship at the feet of the sacred Lamb.

## A VERSATILE PLAYWRIGHT

"When I first knew Henry Herman, whose name appeared on the bills with that of Henry Arthur Jones as part-author of 'The Silver King' at the Princess's, he called himself 'Darco,'" writes Mr. G. R. Sims in the *Referee*. "Herman had a glass eye which he used to take out and put back again every two or three minutes when excited.

"When he had made money by his association with Wilson Barrett at the Princess's he took a villa at Hampstead and furnished it magnificently with new furniture, old wine, old books, and a marble bath. He was driven in a hansom late one night to his residence by a cabman who kept on cruelly flogging his horse. Herman lifted the trap-door in the roof of the hansom and remonstrated, but the cabman laid the whip about his horse more lavishly than ever.

"But Daddy Herman had his revenge. Arrived at his villa, he took out his glass eye in the cab, then jumped out, and, dancing about on the pavement, held up his glass eye for the cabman to see, exclaiming: 'You villain! you have cut my eye out with your whip. See, see!' The cabman gazed at the eye, whipped up his horse, and dashed off at top speed without waiting for his fare."

## POPULAR MANAGERS

John B. Reynolds, the manager of the Alvin Theater, Pittsburgh, is one of the best known theatrical men in the country. About twelve years ago Mr. Reynolds began his theatrical career as a prompt agent with the "Bride Elect" opera company, with which attraction he remained until it closed in the West. He then returned East and became the advance agent for D. V. Arthur, who was directing the tour of Stuart Robson.

The following season he joined the forces of Wagenalla and Kemper, with whom he remained for five years. During that time he represented James and Kidder in a spectacular production of "A Midsummer Night's Dream" for one season; then with Madame Modjeska and Louis James in a revival of "Henry VIII." He then became the personal representative and manager of Blanche Walsh. During the last five years of his career as an agent he handled all the big musical attractions, and most of the



Portrait, N. Y.

MR. JOHN B. REYNOLDS,  
Manager Alvin Theater, Pittsburgh, Pa.

prominent stars connected with the Shubert Theatrical Company. He was with the Shuberts when they took up "the open door movement," and he was that firm's personal representative in New England, with headquarters in Boston, during that campaign.

It is almost a tradition in theatrical circles that agents and managers remain with one firm but one season, but Mr. Reynolds, during his twelve years on the road, was with but three firms. His last important engagement was with Lew Fields's production of "The Midnight Sons," and it was during the Chicago engagement that the Shuberts sent him to Pittsburgh as their personal representative, and he was engaged by Mr. Harry Davis as the local manager of the Alvin Theater. This is his third season as the manager of the Alvin.

Mr. Reynolds is one of the founders, and an ex-governor, of the Friars. He is also a member of the Green Room Club and the Army and Navy Club of New York; the Pittsburgh Press Club and the Pittsburgh Athletic Association.

A FUND, raised by international subscriptions, has made it possible to erect a monument to Adelina Ristori, Italy's greatest actress, which will be unveiled at Cividade del Friuli either on August 8 or September 6. Mme. Ristori appeared with Edwin Booth, in the United States, during the season of 1884-85. She was last seen in New York in Schiller's "Maria Stewart" at the Bowers theater with a German company. She enjoyed the distinction of being signalized as the most beautiful Italian of her time.

THE new English copyright act of 1912 does away with the expensive and inconvenient necessity of actually producing the play before copyright can be secured, it also abolishes the ancient place of registry, Stationer's Hall. But what it supplies in their place, outside of the provisions for ordinary copyright, would have to be decided by an arbitration court composed of mind-readers.—LOUIS EVAN SHIPMAN, author of "D'Arcy of the Guards."











## AMONG THE DRAMATISTS

### Gossip of the People Everywhere Who Write and Have Written Stage Successes

**BURNER HUGHES**, author of "Excuse Me" and a host of other plays and stories, has always had an ambition to write a drama on a Greek subject. He says it wouldn't be in blank verse, but in as realistic dialogue as possible, because the ancients were a very starchy people. His theme would be "Olympus King," an old Greek legend, and to remind him of it, he has a picture of the hero hanging on the wall of his study. To rattle the skeleton a little, note that he composed a long poem on the subject while at college.

**OWEN DAVIS**, author of "The Family Cupboard," "Robin Hood and His Merry Men," and so many more that he has lost count of them, has sailed for Europe to rest. He will return soon after the beginning of rehearsals of his new play as yet unnamed that is to be produced early next season by Al. H. Woods, with a cast headed by John Mason. Apropos of the enormous number of his plays, it may be remarked that he once planned to have a frieze of pictures of them running around the walls of his study.

**HARRY B. SMITH** makes one job out of every libretto he writes after he has gotten his material together and planned out in his mind. He sits down at his typewriter in a manner reminiscent of the days when he used to work on a Chicago newspaper, and stays there until the work is done. It may take six hours, or it may take sixteen, but Mr. Smith sticks it out to the finish.

**EDWIN MILTON ROYLE**, whose new play is to be produced by William Faversham next Fall, has an inviolable rule of working each morning from eight to twelve. Thus each noon finds Mr. Royle at the close of his working day.

**H. K. SHILTON**, who wrote "The Have," in which Henry Miller appeared, was born in Denmark. When he came to this country he didn't know a word of English. But he studied his grammar while looking for work. Eventually he secured a "walking" part in "Hercules," which gave him leisure to write and develop some sketches.

**HAYES J. O'BRIEN**, who collaborated with Harriet Ford on "The Dummy" and "The Apple Case," is now writing the memoirs of the Infanta Bulafia of Spain, whom he visited last summer at her home in Paris.

**DOUGLAS J. WOOD**, the actor and dramatist, who is now collaborating with Mrs. T. F. O'Connor on a play founded on the romance of O'Shea and Parnell, the Irish statesman, has received a very fine letter of appreciation from Thomas W. Churchill, president of the Board of Education of the city of New York, for his contribution to the Shakespearean anniversary celebration recently. "Under the severe ordeal of a gusty day," says Mr. Churchill, in part,

#### HARRY CLAY BLANEY SAILS

Mr. and Mrs. Harry Clay Blaney were to have sailed for England on May 18, but have canceled their passage, and will not sail until July 18. Mr. Blaney has opened his new offices in the Knickerbocker Theater building, and expects to produce several high-class plays during the coming season if he can find material in which he has sufficient faith. Mr. Blaney is also considering an offer to return to the stage next season to create a comedy part in a Broadway production, and, if he should accept, it will be the first acting he has done in over two years. Mr. Blaney was for many years a most popular road star, and his return to the stage will be watched with interest.

#### TRULY SHATTUCK DIVORCED

Stephen A. Douglas was granted a divorce from Truly Shattuck, May 18, in Detroit, on grounds of desertion. The couple were married in 1899. The bill of complaint alleges that in 1904, Miss Shattuck deserted her husband and returned to the stage. She left this week for Europe to accept some engagements, and did not defend the action.

At the time of their marriage, Mr. Douglas was said to be worth half a million dollars. He is now working as a salesman.

#### BENEFIT FOR TREASURER

A testimonial benefit was tendered to Treasurer Lew Nap Wood, of Teller's Broadway Theater, Brooklyn, Thursday evening, May 21. Manager Teller booked a photoplay in six parts, entitled "Joseph and His Brothers," as the attraction for that week, and in addition an elaborate vaudeville programme.

Treasurer Wood has been connected with the theater since its opening in 1904.

#### "PRINCE OF PILSEN" AGAIN

Henry W. Savage has arranged to send "The Prince of Pilsen" on tour again. John W. Hanson, who created the role of Hans Wagner, the Cincinnati brewer, will be in the cast. Perry J. Kelly will direct the tour, which will begin in Syracuse Aug. 31. This date is in Syracuse Fair Week.

"The Player," written by Percy Mackaye, was delivered by you with a rare eloquence and effect and with fine spirit. Indeed, I do not know any one from whose lips it could be uttered with more delicate intonation and sympathy. I am sure every one who heard you that day will bear away a delightful recollection of your presence.

**MARIE BROWNE BIRNBAUM**, co-author of "Seven Days," will have a new play on Broadway next season. It is a romantic play, and is to be produced by Winthrop Ames at the Booth.

**GEORGE BROADBENT** has made the English adaptation from the Hungarian of "Arpad Pastor," that is to be produced by A. H. Woods next season under the title of "Innocent."

**RANDOLPH HARTLEY**, author of "Fola," the first American opera to be produced in Berlin, has arrived in town after eight months' journey in advance of Otto Skinner in "Kismet." He reports that this kind of work during the winter, and the management of "a more or less practical farm" over the summer, keep him too busy to do any playwriting for a while, at least.

**CLINTON BRADY**, having recovered from a long and serious illness involving several frontal lobe operations, has renewed his activities, and has completed a new and original comedy of New York life for a male star. He has also made a photoplay of his tragic drama, "Marie Antoinette," that was acted by the late Madame Modjeska throughout the country. It will shortly be produced by a leading firm.

**GRANVILLE FORD**, author of "Her Honeycomb," "The Family," "A Week End With Dodge," and other plays, teacher of acting for many years, and Minnesa correspondent in Denver for three years, plans to enter the ranks again by directing a summer stock company. Mr. Ford is a director of the Denver Center of the Drama League of America, and is now conducting a play contest for this division, open to only residents of Colorado.

**JACQUIN LAIT**, author of "Nap Wanted," had to start court proceedings recently to recover his automobile. Lait says the car was attached by mistake on a judgment issued against Tom Burke, a newspaperman associated with him.

**ROBERT BROWNE**, one of whose plays was produced by John Craig at the Castle Square Theater in Boston some time ago, has sold the film rights to a four-act play, the title of which has not yet been decided upon, to the Mutual Film Corporation, receiving therefor a goodly sum. An interesting fact in connection with the sale is that while the play as a play was being peddled along Broadway, managers rejected it because they didn't like the story. And now it is for the story that it has been accepted for the screen. "He runs the world away."

#### LYNCHBURG SEASON CLOSURES

LYNCHBURG, VA., May 23.—The Rivermont Casino, Lynchburg's suburban playhouse, which has been used by the Latimore and Leigh Associated Players for the past three summers, will be dark this season. The popularity of motion pictures is blamed for this condition. However, it is the purpose of the company, which controls the park, to open it on the first of June and make provision for dancing facilities.

The Academy of Music closed on the night of May 8 with a performance of "Within the Law," this being the second time which the company presenting Vedler's play has appeared in Lynchburg this season. The Academy will doubtless be managed next season by Lisle Day, who has been in charge since Charles E. Kennedy was transferred to the Bijou Theater in Savannah, Ga. Sixty-six attractions played in this city during the past season.

The Metropolitan Grand Opera House orchestra and Riccardo Martin, tenor, and Sophie Braslau, contralto, were at the Academy for two concerts on May 9, large audiences being present at each.

#### FRIARS' ANNUAL ELECTION

The Friars will hold their annual meeting and election of officers on June 6, at 4 P.M., at the Monastery, No. 107 West Forty-fifth Street. The following are the names of the candidates nominated and announced by the Nominating Committee: For abbot, Ralph Trier; for dean, James F. Gilroy; for corresponding secretary, J. Victor Wilson; for recording secretary, J. Goodfriend; for treasurer, Richard J. Hatzel. For governors for the two-year term: Mike Simons, Fred Rock, George H. Murray, Arthur Barney, Robert Campbell.

#### NEW THEATER AT ASHLAND, ORE.

ASHLAND, ORE., May 23 (Special).—The Vining Theater was formally opened on the night of May 16 by the New York Grand Opera company in a production of "Faust." The new theater, built of reinforced concrete, at a cost of \$35,000, is one of the best on the line between Portland and San Francisco. It has a seating capacity of 800, and every seat was occupied on the opening night. Robert L. Vining, of Fairbanks, Alaska, is the promoter and proprietor. JOHN F. LOGAN.

## The PUBLICITY MEN

A Toxin Worm is doing the press work on the Chase and Everett production of "Madame Mollie" at the Shubert Theater.

Harry Sloan is responsible for the many notices placed for John C. Fisher and the attraction in which he is to present Hazel Dawn next season.

All those references to Morris Gost, extensive announcement of his Fall plans, and so on, emanated from the sanctum of Julian Johnson at the Princess Theater.

Do you know Freddie Schader is with "The Tribune"? The reason it hasn't been generally known before this is that Freddie is wearing a tortoise-shell pipe-cap. He calls the contrivance his "charters."

After some unprofitable maneuvering with publicity workers for the new Motion Picture Exposition, the management engaged Edwin A. Weil for the job. He promptly landed the first notices with the dailies.

While C. P. Greener is out of town, A. Toxin Worm, of the Shubert office, is handling the work on "The Passing Show of 1914," which opens soon at the Winter Garden. Mr. Greener returns this week, and immediately resumes Winter Garden duties.

An excellent press sheet has issued from the office of Harrison Grey Fiske to evidence some of the widespread appreciation of Mrs. Fiske. It is clean, dignified, and composed with good taste. It consists of a symposium of commendatory criticisms of her work in "Mrs. Humphreys' Story" and "The High Road," gathered from dailies from Coast to Coast.

The Dixie Hines International Press Bureau has removed to its new offices in the Knickerbocker Theater Building. This bureau has recently established representative bureaus in London and Chicago. They now occupy a suite of five offices facing Broadway in the heart of the theatrical district. The dramatic bureau for the United States for "The Stage," of London, has been established through this bureau.

Walter S. Duggan, in advance of "The Traffic," won a scare-head and a front-page feature story in the Journal-News of Evansville, Ind., and much public sympathy, when he called on Mayor Boese of that city, and was turned away with peremptory orders not to present his attraction there. The rudeness of his reception and the inconsistency of the official who permitted "Damaged Goods" and had the temerity to establish himself as play censor for the people, was remarked in the paper in very strong terms.

Mrs. Grace Wynden-Vall, who, under the pen name "Bally Ann," has established herself as a clever press agent, was associated with the Hackett company in that capacity, and is still in Atlanta, Ga., where she is doing special work for the Lucille La Verne company, now playing a stock engagement there. She did the publicity work for "A Modern Eve" season before last, and has been associated with J. P. Goring and Miss Billy Long in like position. She obtained her training doing newspaper work at her home in Madison, Wis. Also in Chicago and Battle Creek, Mich. She will join her husband, Edwin Vall, who is playing with the Mary Servoss Stock in Cleveland, later in the summer.

#### KNOXVILLE THEATRICAL ECHOES

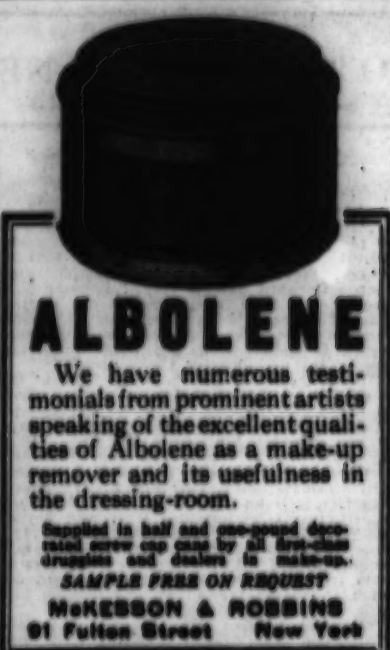
KNOXVILLE, TENN., May 19 (Special).—The Frank Lea Short company, of a fresco players, seen at the University of Tennessee on the 18th and 14th, probably received more enthusiastic praise than any similar organization ever seen here. "Pomander Walk" and the "Homesteaders" were both delightful; and the new play, "Robin Hood," by Owen Davis, which is based on the old ballads, is really an artistic piece of effective melodrama, and could give some of the crook plays points on thrills. Plenty of humorous relief is provided, and it is more laughable than in the opera. The acting is wonderfully convincing, and Mr. Short deserves hearty congratulations for the gathering of such a splendid company.

As amateur performance at Staub's, May 15, called "Vaudeville Varieties," proved to be one of the most entertaining events of the year. There were five acts, two particularly worthy of mention. An elaborate scene representing an Arabian garden, in which an Oriental potentate was entertaining guests distributed on couches arranged in a half circle. The Suffragette Minstrels, in which thirty young society ladies put on the burnt cork, sang minstrel songs and pulled minstrel gags in such an improved manner that we fear the throne of the minstrel king is tottering. It was a scream from start to finish.

CHAS. B. KUTCH.

#### "ON THE WABASH" AT SOUTH BEND

SOUTH BEND, IND., May 23.—"On the Wabash," a rural comedy in three acts, by Robin E. Dunbar, was presented at Turner Hall, by the Stage Society of South Bend, on May 8. The cast was composed entirely of amateurs, who gave creditable performance of their roles. The play, dealing with Hoosier life, was given an enthusiastic greeting by a large audience.



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## LAST WEEK OF "PEG"

Laurette Taylor Concluding Her Seventy-sixth Consecutive Week at Cort

Laurette Taylor, in Oliver Morosco's production of J. Hartley Manners's comedy, "Peg o' My Heart," at the Cort Theater, will bring her long engagement to a close on Saturday night. It will complete the seventy-sixth consecutive week of the run. "Peg" was the first attraction at the new Cort, opening Dec. 20, 1913. The second attraction, which will be seen there commencing next season, will be the Selwyn and Company production of "Under Cover," which is now running in Boston.

While the run of "Peg," 904 performances, is a record, it has been called the longest on record, such is not the fact. Hoyt's "A Trip to Chinatown" ran 900 times at the Madison Square. "Adonis" played 881 times at the Edison. But Laurette Taylor's achievement of sustaining the leading part throughout the run, is unprecedented. The nearest was Maudie Adams's 299 times as Lady Babbalanja in "The Little Minister" at the Empire and Garrick theaters, 1899-1900.

## P. W. L. NOTES

On June 1, Mrs. Louise Campbell Stern will give a euchre and bridge party at the rooms of the Professional Woman's League for the philanthropic fund. Mrs. Stern will be assisted by well-known stage stars.

On May 30 (Memorial Day) the graves of all the deceased members, according to annual custom, will be decorated with a wreath of flowers. Miss Rosa Mand, chairman of the Decorating Committee, will take flowers to the Actors' Fund plot in Evergreen Cemetery. A quartette under the direction of Miss Gregori will render some appropriate music.

The Professional Woman's League held their annual reception and installation of officers May 25, in the club rooms. The guest of honor was Hugo Birch, who has been the League's counselor for many years.

## "THRILLERS" AT AUBURN PEN

Application was made some time ago to F. May Constock by an inmate of Auburn Penitentiary for two playlets requiring male characters only, to be produced by an all-prisoner cast on Memorial Day. Holbrook Bliss recommended "Fear" and "The Hard Man," two distinctly masculine plays, but morally clean, so scripts and parts were forwarded to the applicant through Warden Hattigan, who readily gave his consent to the arrangement. The conclusion will play his Bliss's part, and will stage the productions. The release of the screen for such use is not designed as a corollary of criminal mind, but merely as a diversion for the confined.

## SHUBERTS ENJOIN CASTLES

Vernon and Irene Castle may not appear under any management save that of the Shubert Theatrical Company. Judge Kinney, of Philadelphia, entered a decree under the suit of the latter company for an injunction to restrain. Under this decree the Castles are enjoined from performing, without written consent of the Shuberts, in vaudeville theaters, concert halls, restaurants, dance halls, theaters, or any place of public amusement, except for the Shubert Theatrical Company. It does not, however, restrain the Castles from performing in private homes in the City of New York, in Casino Hotels, and at the Rink House, at all hours, except while the theatrical performances mentioned and included in the agreement are being given.

## HIPPODROME PICNIC

On May 24, the day after the closing of "Pineapple" at the Hippodrome, a picnic was held for the personnel of the New York Hippodrome, "back and front," at Purse Park, Whitestone, L. I. Automobile trucks conveyed the merry-makers from the stage door to the park. There was baseball, football, running, jumping, bowling, swimming and contests for prizes. The prizes were unique. They included a spotlight, a bunch light, a make-up box with complete assortment of paints, a four-quart can of cocoa butter, fifty dollars' worth of photographs and printing, and a variety of things contributed by twenty breweries and thirty-six distilleries.

## PAWTUCKET'S CIVIC THEATER

Pawtucket, R. I., which claims priority in establishing a civic theater in this republic, proclaims the fact that its theater has come to stay. The theater was started in 1912. It has a seating capacity of 1,000, and from the opening night through the season 1913-14, which has just closed, this was the rule at the Star Theater. Pretty good for a city which a few years ago bore the odium as a "very bad show town."

## FROM PARIS

The Boston Opera Season Proves a Godsend to Young French Composers

PARIS, May 14 (Special).—Some little anxiety was felt as to the probable success of Mr. Henry Russell's Boston Opera season, given here at the Théâtre des Champs-Élysées. Paris already contains three grand opera houses; the general public is not musical, and although there are some enthusiasts, the average Frenchman would rather hear Pólin sing than Caruso. Still, the enterprise deserves all the support that the Parisian public can give, for, as Madame Emma Hamel pointed out in a recent interview, should Mr. Russell decide to return every year, it would prove a Godsend to young French composers and singers.

The season opened with "L'Amore del Tre Re" by I. Montemagni, and both artists and composer received an enthusiastic welcome. The music is of Verdi's school and admirably suited to M. Sam Benelli's gloomy legend.

The role of Archibaldo, the blind old warrior who suspects his son's wife, Flora, of loving another man, and strangles her, gave M. Viani Marcoux magnificent opportunities to show the power of his acting and the richness of his voice. When in the last scene he puts poison on the lips of Flora as she lies in the Castle Chapel, thinking thereby to learn the name of her lover who will return for a last embrace; and when he discovers his son slain by this fatal device, his grief is indeed terrible. Signor Ferrari-Pontana and Mlle. L. Médina shared his honors.

Puccini's "Manon Lescaut" was the second novelty. Without detracting in any way from Massenet's chef-d'œuvre, the work of the brilliant young Italian master created a profound impression, and the audience showed its keen appreciation in its applause of Madame Kousnetsoff and MM. Olivo Crimi and Cigada.

If the success of these two representations was complete it was as nothing compared to the triumph of "Othello," with Madame Melba, V. Marcoux, and Pontana. In the impression of perfect artistic beauty left by such an evening, it is impossible to say which, the composer or the singers, deserves the greater praise. Madame Melba has all the ideal purity and tenderness of Desdemona. How describe the grace and wistful charm of her portrayal! As for her matchless voice, it casts a spell over the audience from the first clear note, and I can think of no better description than to quote what du Maurier wrote of another voice: "Thrilling, vibrating with tenderness; loud and full or soft as a whisper, a more melodic breath that surprised, rapt, harrowed, and tantalized until one was well nigh crazed with delight."

Vanni Marcoux is a great Iago, and Signor Ferrari-Pontana has been hailed as a second Caruso.

The scenery is very fine, and the chorus has aroused considerable wonder and admiration because of its unity and individual excellence.

Madame Melba gave a tea to the chorus girls at her house, Avenue Henri-Martin. Ice cream soda became the order of the day and the prima donna did her best to make them forget homesickness.

T. DE ANDRESEN.

## "SARI" CLOSING

Savage Production to Vacate New Amsterdam That New Ziegfeld "Follies" May Enter

"Sari," the Hungarian operetta which has been playing at the New Amsterdam Theater, will bring its engagement to a close on Saturday night. The play had its production at the Liberty Theater, Jan. 13, and was then transferred to the New Amsterdam. The management considered taking it to still another theater, but coming of warm weather gave discretion the better of valor, and arrangements were made for the closing. Another reason for the closing is that the theater is needed for the opening of the Ziegfeld's "Follies of 1914."

## THEATER OWNER FATALITY SPEARED

KNOX, IND., May 21 (Special).—Frank S. Learmon, proprietor of a theater at Hamlet, was stabbed with a fish spear and probably fatally injured night of May 16 by James Chamberlain, a young farmer, who was ejected from the place for disorderly conduct. Chamberlain escaped and is hiding in the Kanawake swamps, with a posse of officers and citizens searching for him.

## MANAGERIAL CHANGE

B. J. Lynch, manager of the Lyceum, at Scranton, Pa., has resigned, to take effect at once. He and his brother have interested themselves in an enterprise at Glens Falls, N. Y., and he proposes to retire from the theatrical business. U. S. Hill, of New York city, formerly manager of the Scranton Lyceum, will be in charge.



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## MISS BROOKS'S SUCCESSFUL DEBUT

Virginia Brooks, daughter of Joseph Brooks, the well-known theatrical manager, made a highly successful debut at the Folies, Paris, night of May 21, in Gluck's "Iphigenia," singing the title-role. Miss Brooks studied for five years with Ismaodon

and has also been under the tutelage of Yvonne Guilbert.

Carolyn Thomson, a young singer from Minneapolis, who has made a success in light opera, is on her way to London, where she will appear in "Adèle" at George Edwards's Gaiety Theater.

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**BROOKLYN**

The Alton Opera Co. opened its season at the Alton Opera House, Brooklyn, May 15-16, with a production of "The Spring Maid." Christie MacDonald, who has been a success in New York, was the star. The production was a success, and the company will continue to play at the Alton Opera House. The Alton Opera House is a new and beautiful building, and the company is well equipped for the season. The Alton Opera House is a new and beautiful building, and the company is well equipped for the season. The Alton Opera House is a new and beautiful building, and the company is well equipped for the season.

**JERSEY CITY**

William's Talking Pictures opened the season at the Jersey City Theatre, May 15-16, with a production of "The Spring Maid." Christie MacDonald, who has been a success in New York, was the star. The production was a success, and the company will continue to play at the Jersey City Theatre. The Jersey City Theatre is a new and beautiful building, and the company is well equipped for the season. The Jersey City Theatre is a new and beautiful building, and the company is well equipped for the season.

**FALL RIVER**

Manda Adams in "The Spring Maid" was at the Fall River Theatre, May 15-16, with a production of "The Spring Maid." Christie MacDonald, who has been a success in New York, was the star. The production was a success, and the company will continue to play at the Fall River Theatre. The Fall River Theatre is a new and beautiful building, and the company is well equipped for the season. The Fall River Theatre is a new and beautiful building, and the company is well equipped for the season.

**KANSAS CITY**

Nottingham's "The Spring Maid" was at the Kansas City Theatre, May 15-16, with a production of "The Spring Maid." Christie MacDonald, who has been a success in New York, was the star. The production was a success, and the company will continue to play at the Kansas City Theatre. The Kansas City Theatre is a new and beautiful building, and the company is well equipped for the season. The Kansas City Theatre is a new and beautiful building, and the company is well equipped for the season.

**SAN DIEGO**

"The Spring Maid" was at the San Diego Theatre, May 15-16, with a production of "The Spring Maid." Christie MacDonald, who has been a success in New York, was the star. The production was a success, and the company will continue to play at the San Diego Theatre. The San Diego Theatre is a new and beautiful building, and the company is well equipped for the season. The San Diego Theatre is a new and beautiful building, and the company is well equipped for the season.

**PORTLAND, ORE.**

"The Spring Maid" was at the Portland, Ore. Theatre, May 15-16, with a production of "The Spring Maid." Christie MacDonald, who has been a success in New York, was the star. The production was a success, and the company will continue to play at the Portland, Ore. Theatre. The Portland, Ore. Theatre is a new and beautiful building, and the company is well equipped for the season. The Portland, Ore. Theatre is a new and beautiful building, and the company is well equipped for the season.

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# NEWS OF STOCK PLAYS AND PLAYERS

## The Ticker

### Adels Blood Inaugurates Play Contest to Bring Out Canadian Playwrights

The dearth of playwrights in Canada is a condition with which theatrical managers and the playgoing public in this country have long been familiar. This condition has recently been brought more forcibly to our attention by the controversy over play piracy in Canada, to which this nation has devoted considerable space in its columns. Were Canada as prolific as the United States in producing playwrights, as this nation has pointed out, a copyright law between the two countries would be in force which would permanently abolish play piracy. The fact remains, however, that, though the country to the north is progressive in creating artists in other fields, it is singularly lacking in writers of plays and no play piracy exists.

To better theatrical conditions in Canada and to bring to light a play written by a Canadian, Adels Blood, who has recently installed a stock company in Toronto, has offered a prize of \$1,000 for the best play submitted to her. The contest limited, of course, to Canadians close June 15. The winning play will be produced the week of June 25, and should it prove a success, Miss Blood promises to use it as a starring vehicle next season. No play, however, will be accepted which has for its theme white slavery, vice, or attacks upon religion.

Miss Blood has reason to be confident that her enterprise will uncover some Canadian author of force and brilliance with a real message for the world. Such an outcome would have an untold influence toward effecting a copyright understanding between this country and Canada.

In there but the possibility that a Canadian, possessing as he does, a somewhat clear perspective of life in the United States will come day create that Great American play for which we have so long waited?

### STOCK IN NEW YORK

#### Amelia Bingham in "The Climbers"—Last Star in Academy's Special Season

ACADEMY OF MUSIC.—Amelia Bingham in Clyde Fitch's "The Climbers" is the last star to appear in connection with the stock company at this theater. Miss Bingham began her engagement Monday afternoon in her well-known role of Mrs. Sterling, supported by Theodore Frisken and the resident company.

Since William Fox inaugurated his star stock system six weeks ago, large audiences have prevailed at the downtown playhouses. Robert Edson in "Strengthened" started the procession, followed successively by Louise Gunning in "Forty-five Minutes from Broadway," H. K. Warner in the "Ghost Brother," Margaret Clark in "Mercy Mary Ann," Edmund Brown in "The Master Mind," and Miss Bingham.

Last week Edmund Brown appeared at the Academy for the first time since he played John Ryder in "The Lion and the Unicorn." Large audiences welcomed his return and were fascinated by his vigorous performance of the masterful criminal in "The Master Mind." Priscilla Kewlow was effective as Lucille Blunt, and James J. Ryan and the other members of the company added capable support.

ROYAL.—"Belle Donna" is the offering for the second week of the Royal Stock company. Frances Neilson is appearing with distinction in Nasimova's role, while Lowell Sherman is playing, effectively, Dr. Isaacson. Last week the company opened with an excellent presentation of "Paid in Full." Edward Emery as Captain Williams found the greatest favor with the large audiences. Wright Kramer was splendid as Joe Brooks, while Frances Neilson as his wife, Emma, Lowell Sherman as Jimmy, Isabelle O'Madigan and Belle Mitchell, as Mrs. Harris and her daughter, Beth, respectively, gave faithful portrayals.

### ROSTER OF BARROW-HOWARD CO.

LINCOLN, N. H., May 25.—The roster of the Barrow-Howard Players, who opened their engagement at the Oliver Theater, May 18, in "Hawthorne of the U. S. A.," includes Arthur Howard and Austin Bushnell in leading roles, Fanny Fern, Blossom Baird, E. H. Horner, George Phelps, Richard Castille, Jean Clarendon, Harry Bodie, Robert Howlett, Jean L. De Vere, Henry Scott, and James Lewis. Mr. Howard was the leading man with the Barrow-Howard Players during their summer engagement two years ago. V. E. FARRER.

### PERCY HASWELL IN "CHARM OF ISABEL"

Miss Percy Haswell will begin her summer season at Toronto on June 2. Her opening play will be Sydney Rosenfeld's comedy, "The Charm of Isabel," in which she will play the title-role—a part of unusual possibilities and one well suited to her personality.

### ELLIOTT DEXTER AT TOLEDO

#### Succeeds Lorin J. Howard as Leading Man of Keith Stock Company

TOLEDO, May 25.—Elliott Dexter has succeeded Lorin J. Howard as leading man of the Keith Stock company. He made his first appearance May 15 in the title-role of "Broadway Jones." Mr. Howard has returned to New York to look after his motion picture interests.

Mr. Dexter has had a long and successful career in the support of prominent players as well as in stock. His past winter he supported John Drew in "The Will." Lately he appeared in the leading role of William Harbutt's new play, "The Man Who Would Live," in which he scored a triumph. He has also supported Nance O'Neill in "The Lily," Margaret Anglin in "Egypt," Edmund Brown in "The Master Mind," and others.

### HAMILTON STOCK OPENS

#### Clark Brown's Company Begins Season—Bertha Mann and Henry Hall in Leading Roles

HAMILTON, ONT., May 25.—The Temple Players, under the management of Clark Brown, opened their season at the Temple Theater on May 11 with "Our Wives" as the attraction. Bertha Mann, who scored a notable success at the Forty-eighth Street Theater, New York, recently in the play, "The Worth of a Man," and Henry Hall played the leading roles. The other members of the organization include Jennie Wilson, Natalie Perry, Margaret Brainerd, Stanley Wood, Fred Cummings, Thomas Tracey, and John F. Carleton. The company is under the direction of Charles D. Pitt. George Mackenzie is the stage manager. Ralph Langford is the scenic artist, and J. A. Appleton is the resident manager of the company.

### STOCK ON LONG ISLAND

#### Al Trabern's Stock Co. Opens Seventh Summer Season—Itinerary Includes Six Towns

AL TRABERN'S Long Island Stock company, composed of players who have appeared with Brooklyn stock organizations the past winter, began its seventh summer season at Southampton, Monday night, May 25. One hundred and ninety-one weeks will have been played on Long Island by this organization when Sayville is reached Saturday night.

The itinerary of the troupe includes Southampton every Monday night, Southampton every Tuesday, Riverhead every Wednesday, Greenvale every Thursday, Patchogue every Friday, and Sayville every Saturday.

Mr. Trabern, who was manager of the Crescent Theater, and who is now managing the Dutchess Theater, has secured a large number of Broadway successes, which, with the notable list of players engaged, secures a promising season. In the company are Rita Knight, Rose Williams, Caroline Morrison, Lark Fox, Norman Hall, Walter Marshall, Julia Barton, Eugene Ordway, Nell Moore, Joseph Vels, and Charles Wilson. Charles Wilson, well known in theatrical circles, will handle all details for Mr. Trabern on the island.

### CHANGES AT PORTLAND

#### Alma Fleming New Leading Woman of Baker Company—Louis Lane Hall to Close

PORTLAND, ORE., May 25.—Alma Fleming, who has been playing with the stock company at the Liberty Theater, Oakland, Cal., has been engaged by Manager George L. Baker for a special season with the Baker Players. Miss Fleming opens her season Sunday in "A Fool There Was."

Louis Lane Hall, who has alternated leading roles with George C. Woodruff, closes his engagement to-morrow, and Mr. Woodruff from now on to the end of the season will be the only leading man.

Dorothy Schneider, who has been leading women with the Baker company all season, and who was recently married to Mr. Hall, also ends her engagement to-morrow.

Walter Gilbert, well known on the Coast as a stage director, has been engaged to direct the Baker Players.

### STOCK AT PASSAIC'S NEW THEATER

The new Playhouse recently completed in Passaic, N. J., was formally opened on Monday evening, May 18, with a new stock company. The Playhouse, which is estimated to have cost in the vicinity of \$200,000, has a seating capacity of 2,000, which was taxed to its utmost. Seats for the opening performance were sold at public auction, and one box is asserted to have brought \$200. "The Family Cupboard" was the opening bill, and Willard Blackmore, the leading man of the stock company which is to hold forth at the new Playhouse for the coming summer, scored a decided hit and seems to be in a fair way of recalling his splendid achievements at the Dutchess Theater, Brooklyn. Theodore Lorch, the manager of the new Passaic Stock company, has announced that the latest Broadway successes will be presented.

### SPRINGFIELD CO. TO CLOSE MAY 23

SPRINGFIELD, MASS., May 19.—The Associate Players who transferred themselves from the Broadway to the Court Square a month ago, have decided to close Saturday, May 23. Business has not warranted continuance, though the attendance was on the average excellent. The necessity of Teresa Dale and Mathilde DeLeon to leave the company, owing to previous engagements, and Carl Brichart's decision after two years consecutive playing, to take a rest in the Bermuda, doubtless hastened the decision. The bill for the closing week is "The Girl from Out Yonder." EDWIN DWIGHT.

### ROCHESTER CO. IN "GRANNY MAUMEE"

ROCHESTER, N. Y., May 25.—The Manhattan Players at the Lyceum Theater presented a double bill this week—the comedy, "Our Wives," preceded by Ridgely Torrence's one-act negro play, "Granny Maumee." The negro playlet, described by metropolitan reviewers as marking an epoch in American dramatic literature when produced recently by the Kings Society, created a most favorable impression. The mystical side of the negro, the caste of the race, and the vivid characterization were brought out effectively. The theatergoers of this city consider themselves fortunate in having a stock company in their midst which makes such worthy productions.

### FRANCES McGRATH AT OTTAWA

Frances McGrath, who scored an emphatic hit in a prominent role in "The Governor's Room" at the Garrick Theater recently, has been engaged to play leading roles with the Dominion Theater Stock company, Ottawa, Ont. She opened her engagement Monday, May 25.



RICHARD OGDEN

Lindenmeil, Allentown, Pa.

There can be but little doubt of the ability of Richard Ogden if one takes into consideration the caliber of the Orpheum Players at Montreal with which organization he has just begun his fourth season. His stock experience has been as varied as it has been successful, consisting of engagements at the Suburban Gardens, St. Louis; at the College Theater, Chicago; at the Orpheum Theater, Allentown, Pa.; and at Bayonne, N. J., where he played leading roles for eight weeks with the Broadway Stock company previous to his

rejoining the Montreal company. Stock, however, has not claimed entirely the talents of Mr. Ogden. He has been prominent in the support of James K. Hackett and Fannie Ward, and was in "The Traveling Salesman" during its long run at the Gaiety Theater. The possession of a wonderful voice, remarkable stage presence, and fervent ambition to rise in his profession, Mr. Ogden's future promises a wide and varied list of achievements, whether he is appearing in productions or is playing leading roles in stock companies.

### TORONTO BONSTELLE CO.

#### Opens Season at Royal Alexandra Theater—Edward H. Robins in Leading Roles

TORONTO, May 25.—The Bonstelle Players, under the management of Bertram Harrison, opened their summer engagement at the Royal Alexandra Theater, May 11, in "The Tempestamental Journey." The company includes, in addition to Edward H. Robins in leading roles, Gavin Harris, Gaiety Harriet, Florence Ward, Robert Romano, Robert Ames, Cyril Raymond, Frank Fox, Jane Wheatley, Catherine Proctor, Frances Goodrich, Alice Donovan, Grace Carlton, and Harriette Davis.

### HOBOKEN STOCK CLOSES

The stock company at the Gaiety Theater, Hoboken, closed its season last Saturday night. "The Secret" was the attraction of the final week. Edna May Jackson, Julian Nes, and the other members were given enthusiastic applause throughout the week. Motion pictures will be shown at this theater for the summer.

### STARS AT SPRINGFIELD

#### Noted Players, Supported by Academy Co., to Play at Broadway Three Days a Week

SPRINGFIELD, MASS., May 25.—Marguerite Clark, in "Mercy Mary Ann," supported by the New York Academy of Music Stock company, opened the special season of stock stars at the Broadway Theater, Thursday, May 21. William Fox has arranged to present prominent players the last three days of each week by terms of a contract between John Sant, general manager of the Fox enterprises and the Broadway Theater company, of this city. Edmund Brown in "The Master Mind" will open an engagement to-morrow, to be followed next week by Amelia Bingham in "The Climbers."

### NEW STOCK AT SAN DIEGO

SAN DIEGO, CAL., May 25.—Edna Marshall and George V. Dill, who formerly were seen in leading roles with the Empress Theater Stock company, have taken a lease on the Gaiety Theater and will open with a first-class stock company week of May 25. MARIE DE BRAD CHAPMAN.



## STOCK IN BROOKLYN

The MacCurdy Players closed a successful season with a production of "The Divorce Question" at the Gotham Theater, May 18-25. Victor Browne was seen as the divorced father Jerome, while Louise Carter appeared as Maria. William V. Brown, who played Duke Lee with the original company, and who was especially engaged for the MacCurdy production, gave a stirring and realistic interpretation of the difficult role.

Neil Travers and his associate players offered "The Girl That Goes Wrong" as last week's attraction at the Grand Opera House. The play itself is one of the crudest dramatizations ever seen in Brooklyn, and therefore the players should be dissatisfied from criticism. The Grand will close next week with "The Divorce Question."

J. LARRY DUBA.

## VAN DYKE-EATON STOCK CO. OPENS

DUN MORRIS, May 22.—The Van Dyke and Eaton Stock company opened its summer season at the Alhambra, Saturday night, May 16. The company has recently closed an eight month engagement at La Crosse, Wis. This is the third season for the organization at Dun Morris. Another company, under the same name and management, is playing at St. Joseph, Mo.

The roster in J. West Dunmore, Clifford Hastings, W. E. Lacey, Harry Victory, Everett Wilson, Cyril C. Burke, Jack Barry, Jimmy McCoy, Hugo Koch, M. Marshall, George Taylor, Emma Elliott, Ninette St. Cyr, Charles Warren, Louis De Land, Ethel Jones, Mary Brown, Helen Bell, Emma Jackson, Baby Wilson, and Charles Gann. Many of these players have been in the company for eleven years.

## EX-MAYOR SHANK IN "MRS. WIGGS"

INDEPENDENCE, May 22.—Ex-Mayor Lew Shank, of this city, made his debut on the legitimate stage last week at the Lyceum in "Mrs. Wiggs of the Cabbage Patch," the offering of the Hutchinson Players at Independence. The Independence News, commenting upon his performance, said that he read his lines as if he meant what he said. "He was acting, but it seemed more like life, and that's a secret few actors know." Ex-Mayor Shank recently closed a successful vaudeville engagement, appearing in a number of new and unique pictures in which he traced the eye from the producer, so to speak, to the consumer.

## MISS WAYNE RETURNS JUNE 1

Owing to a change in the policy of Mr. Kahn's Jefferson Theater Stock company at Portland, Me., Miss Justina Wayne will return to New York June 1. The new regime will open on that date with "Woman Against Woman." Margaret Pitt is playing the lead. Miss Wayne was cast to one of the several roles of versatility during the past two weeks of her successful engagement in "The Rainbow." She played a girl of seventeen, and in "The Fight" she assumed Margaret Wyckoff's part of the woman of twenty-eight, who runs for the office of mayor.

## MAUDE LEONE UNDERGOES OPERATION

Maude Leone, the stock star, who has just finished a successful engagement of sixty-two weeks at the Empress Theater, Vancouver, B. C., has undergone an operation for hemorrhoids at St. Paul's Hospital, in that city. Miss Leone had arranged to play a special starring engagement with the stock company in Seattle, under the management of George McKenna, immediately on closing in Vancouver. The Seattle engagement has been postponed for three weeks, at which time Miss Leone will open with the stock, in "All-of-a-Sudden Peggy." Since the news that she was leaving has become known, Miss Leone has received a number of flattering offers.

## THOMAS V. EMORY AT ROCHESTER

ROCHESTER, N. Y., May 18.—Thomas V. Emory, who gained considerable popularity last season as a member of the Manhattan Players at the Lyceum Theater, has returned for another season with the organization. He made his first appearance, May 11, in "Broadway Jones," playing the role created by George M. Cohan. Mr. Emory has been playing the role, on tour, since the retirement of Mr. Cohan.

## HORNE STOCK CO. OPENS AT CANTON

CANTON, O., May 18.—The Horne Stock company opened for the summer at Meyers Lake Park, May 22. The roster includes Louis Ancher, Lester Howard, J. Ward Gitt, John Sutton, Florence Arlington, Ralph Belmont, James Crotty, Arthur Harmon, Leslie Wade, Margherita Webb, Harrington Harmon, and James Harrison composed the cast. "Brewster's Millions" was the opening bill.

M. D. BUSH.

## ELIZABETH STOCK CLOSES

Following the withdrawal of MacGregor Bond, after a dissolution of partnership with Messrs. Dixon and McGill, the company at Gordon's Hippodrome, Elizabeth, N. J., was retained for one week under the management of Jay Packard. Mabel Estelle had been engaged by Mr. Packard to replace Lorna Elliott to open in "What Happened to Mary," but after two rehearsals the company was disbanded.

## TO PRODUCE PRIZE PLAY

"A Beggar on Horseback," by Charles Sumner, to Have Premiere at Philadelphia

PHILADELPHIA, May 22.—"A Beggar on Horseback," by Charles Sumner, which won the prize play contest conducted last summer by Will A. Page, then business manager of the Graham Players of the Chestnut Street Theater, is expected to be produced here that the Kells forces have control of the theater for next season. Mr. Sumner's play, selected out of more than three hundred manuscripts, had been produced a production last season, but the Chestnut Street Theater was closed and the stock company disbanded before a hearing was given.

## THE WITMARK MUSIC LIBRARY

The Witmark Music Library announces special releases for stock and vaudeville, also for tours. Twelve well-known light opera comedy successes of popular value, such as "The Hating Maid," "Naughty Marietta," and "The Burgomaster," and one hundred and fifty other royalty works are available from this well-known music house, many of them suitable for dramatic stock companies. Catalogues are furnished with costs, synopses, and royalty conditions on request. The sale and exclusive rights of these well-known musical successes are controlled exclusively by the Witmark Music Library. See advertisement elsewhere.

## MUSICAL STOCK FOR HARTFORD

HARTFORD, May 18.—During the summer season the Lyceum Theater is to be occupied by a distinct novelty for Hartford patrons. A musical stock company, known as the Lyceum Players, has been organized, opening May 18 in "The Red Girl." This form of engagement is popular in this city and should prove successful. Florence Walker is the prima donna, and the other principals include J. Harry Chase, Walter White, Victor Foster, Maudie Galt, Marie Toland, Della Verina, and Victoria Morton. Frank Singer is the director.

LAWRENCE BRIDGES.

## EXTEND LYTELL-VAUGHN SEASON

Bert Lytell and Evelyn Vaughn have had such success in Troy at Grand's Opera House with their stock company that their engagement is to be lengthened by a further term of four weeks. The company has been giving such plays as "Sweet Kitty Bellairs," "The Son of the Bishop," "The Little Rebel," and "Sungai and Fall For."

## MALLEY-DENISON COMPANY CLOSING

FALL RIVER, MASS., May 22.—The Malley-Denison company closed their season at the Lyceum Theater, Saturday night, after one of the longest and most successful engagements in the theatrical history of Fall River. "Baby Mine" is the farewell attraction. The company returns Labor Day.

W. F. GEE.

## DORNER PLAYERS CLOSE

ELIZABETH, N. Y., May 22.—The Dorner Players, the Lyceum Theater's permanent stock company, closed a successful engagement May 18. They will reopen early in September.

J. MAXWELL BURNS.

## STOCK NOTES

Harry Huguenot, one of the most popular members of the stock company at the Academy of Music in its early days, returned last week to that organization in the support of Margaret Clark, and will be seen in other plays this summer on Fourteenth Street.

B. H. Shaw has closed his season with the Lester Leurgans Stock company at New Bedford, Mass., and will manage a twelve weeks tour of Cape Cod of the Gertrude Roberts company, opening at Harwichport, June 9.

Edie and Billy Hall are in their thirty-sixth week with the Yale Stock company. Fourteen weeks of this engagement have been spent at Waltham, Mass. They will spend their summer vacation at their cottage at Lake Auburn, Maine.

Doris Hardy has been specially engaged to play with the Felt Stock company at New Haven, and is appearing as Alice Nelson in "The Family Cupboard" this week. Bill Neimeyer is playing the stenographer.

Edwin Vall has joined the Mary Harvey Stock company at Cleveland for the summer. Mr. Vall recently completed a successful return engagement at Atlanta, of the Norman Hackitt company of Atlanta.

John Fraser, late leading man with the Douglas Crane in "Her Soul and Her Body," will alternate leading roles with Warren Ellsworth with the new stock company at the Empress Theater, Vancouver.

Lando and Bert Johnson have just closed their successful season with the Sarah Gibson Stock company at Stratford, Ont. They go direct to their home at Wilkes-Barre, N. J.

Ellie Scott has joined the Manhattan Players at the Lyceum Theater, Rochester, making her first appearance May 18 in "Our Wives."

Anna Denlow and Charles Foster, of the Dorner Players, closed a thirty weeks' engagement May 22 at the Lyceum Theater, Elmira, N. Y.

Joseph Selman has left the Lester Leurgans Stock company at New Bedford, Mass.

Vera Pinlay has joined the stock company at the Denham Theater, Denver.

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# VAUDEVILLE



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HILLIE SHAW AND WILLIAM GEORGE SHABUNY.  
One of the Daintiest Dancing Teams in the Varieties.

**"A** L. L. at Sea." Douglas Fairbanks's vaudeville vehicle by Alice Leal Pollock, was as exciting as an ice cream soda. In other words it was frothy and mild and not in the least dramatically intoxicating.

Charles Quincy Dana loves Muriel Moran but, being a successful spendthrift, the girl's father, John D. Moran—note the John D.—refuses to permit his attentions. So Charles Dana becomes a wireless operator on the *Imperator*. Muriel and papa are making a trip on the same boat. Father discovers the lovers in a little romantic tableau and irately tells Charles Dana—who has but \$10,000 of his fortune left—that he must prove his business acumen by stretching that sum into \$100,000 before he will seriously consider his efforts to be a son-in-law. Father thereby proves that he is a student of our best sellers.

Then Charles Dana gets a wireless—the sparks sputter realistically—that Moran's business rival has opened a campaign on the Street and that it is reported the Moran mines are flooded. Shares are going down like mercury in January. The young man sends the messages to Moran who, believing that they refer to his daughter, tears them up. More electric spatters. Panic reigns on the Street. So Charles Dana, aided by Muriel, decides to prove his acumen right then and there.

He figures that the mine disaster reports have been circulated by Moran's enemy and wires to that effect to the New York office. He orders a general purchase of all available shares and, incidentally, he buys \$10,000 worth of the stock, which has dropped to—but the figures escape us. Then the wireless crackles and sputters once more. The disaster has apparently been verified and the stock goes down to

23-20-18-16! Just at that moment papa, fresh from a poker game, arrives in the wireless room. They break the news gently but the Hon. John D. Moran is angry. Indeed, we may again use the word irate. But—hold—the wireless flashes again. Horray! The mine report was false, the day is saved, papa's enemy has been broken financially once for all and the stock quotation jumps to 180. So Charles Dana wins his \$100,000 and father gladly gives his consent.

"All At Sea," wildly improbable and exceedingly light, was very well done. Mr. Fairbanks played Quincy breezily and likably. And, of course, he proved his histrionic skill by leaping over a chair once more. This acrobatic touch must have created a flutter or two with the matinee girls, obviously there to see Mr. Fairbanks.

Patricia Collinge deserved even more praise for her very charming and refreshingly natural playing of the heroine. Incidentally she was kissed seven times by the enthusiastic Charles Dana. Charles Goodrich portrayed the father excellently.

"All At Sea," which was temporarily withdrawn on Thursday in favor of "A Regular Business Man," belongs to the cream puff class of dramatic literature.

Jack Mason and Lois Whitney brought over their colored orchestra from the Folies Marigny and gave tango demonstrations at the Palace. Mr. Mason and Miss Whitney dance with fairly satisfying effectiveness. They have little new to offer, although Miss Whitney makes a dainty stage picture. Her gown, was the act's one center of interest. There was an odd abbreviated little dress which gave the audience vivid glimpses of long lace—or—At least it had the general effect of what must have been apparent on a windy day in the hoop-skirted '90s. Fashion experts would perhaps have called it a pannier creation and, distinctly individual. But, when Miss Whitney whirled around in her dances, it was startling, for there the brief pannier—just wasn't.

The coldly statuesque Sophya Barnard is a decidedly pleasant songstress who has been advancing materially in the past year. Just now we admire her excellent diction and her agreeably easy stage methods particularly. She uses her strong soprano voice very well, too.

She opens with a medley of old time songs, sings a ballad, "Moonlight on the Alamo," quite effectively, and then relates vocally of the general effect of "Alexander's Rag Time Band" on the classic shades of Wagner, Chopin and other eminent composers. For a finale, Miss Barnard does "The Swanee River" quite artistically. She sounds a bit of the pathos and loneliness in the old song.

Miss Barnard has a distinct place for herself in vaudeville in the singing of ballads. She is one of our most charming vocalists.

Louis Hardt's offering, "As In a Dream," was something of a surprise. With a baronial hall as a background and men in armor on either side of the doorway, Hardt—dapperly dressed and monocled, belying his remarkable physical development—steps upon the stage. He falls asleep—and a striking acrobatic performance follows. The men in armor come to life, five footmen appear and, with them, Hardt performs a lot of novel feats of strength and lifting. Then Hardt introduced a series of tableaux.

after which the lights die out momentarily to reveal the athlete a moment later—again in evening clothes—awake in his chair.

Walter S. (Rube) Dickinson is one of the most amusing single entertainers in the varieties. In decidedly agricultural make-up—realistic from the straw hat to the umbrella clutched in his right hand—Dickinson tells stories and carries on generally. There are a lot of laughs crowded into his turn.

Patriotic melodies form a legitimate part of the always stirring offering of Col. J. A. Patton and his "Old Soldier Fiddlers." They are veterans of the Civil War—two in grey and three in blue—and they play the old time melodies, do some barn dances and awaken memories of the wartime days with their stories and songs.

"The Bride Shop," the musical comedy by Fred. de Gressac and B. A. Rolfe, had another Broadway appearance, this time at the Palace. Lois Westworth, the blonde little ingenue, is the one bright personality in the offering, which has weird lines and is entirely too long. It is based on the prevalent idea that a parade of chorus girls in various costumes—this time the intimate articles of a bridal trousseau—makes a vaudeville offering. The "plot" is constructed around the brand new theme of a girl who loves a young American, but is being forced into a marriage with a nobleman. Of course, the barren turns out to be bogus—unfortunately not for some forty minutes—and everything ends happily. It was this way—the girl's mother, worth a million, didn't want her daughter to wed a penniless youth. But the hero's aunt turns up at the psychological moment, which in musical comedy is just before the finale, and remarks: "I beg your pardon, my nev-vay is my sole heir and will be worth two millions." So joy reigns.

The chorus ladies are very—let us say—enthusiastic. But why—oh, why—must they be given lines to speak?

(Continued on page 20.)



VALERIE BERGE.

Good and Mordecai, N. Y.

At the Palace Theater this Week in "His Japanese Wife."



# FRANK FOGARTY TALKS ON THE GRIN AS AN ASSET

Sure, 'Tis a Playwright He's Afther Wantin' to Be, and He's That Lonely in Vaudeville That He'd Like to Be a Legitimate Comedian



Shawell, Seattle.

FRANK FOGARTY.

**F**RANK FOGARTY is an Irishman through and through. He keeps a Gaelic flag, with the inscription, "Erin Go Bragh," draped across his make-up mirror. And—whisper—a bottle of real Irish whisky sat in front of the mirror at the moment of our interview.

Fogarty is self-made. He started at the bottom and worked his way up the vaudeville ladder. "You have to start at the bottom in every profession," he remarked, "except swimming."

Twenty-three years ago he began as a mimic at club entertainments in Brooklyn. He started by doing two turns an evening—in white and black face—each lasting a half hour. \$5 a night was the salary. Fogarty advanced to \$7, and then \$10, and, having reached that height, decided to try vaudeville.

He selected the Lehman offices as the point of attack. He knew the chances for an unknown like himself to get by the office

boy—who, by the way, was William Morris—were practically nil. So he wrote a letter to Mr. Lehman, asking for an interview "on business." He was told to call on the following Wednesday at 11 o'clock.

Fogarty was at the office on time, slipped by the zealous Morris and entered Lehman's office, expecting to exit rapidly. But, somehow, the manager was impressed and gave him an engagement at Keith's, in Boston, at \$50. He was to do three shows a day.

At Boston Fogarty found George Day on the same bill. Day was doing a political monologue; and Fogarty, who then told stories and did soft-shoe dancing, was told by the manager, Bryant, to cut all political comment from his act. Bryant advised the young monologist to do more dancing. Fogarty says he vividly recalls the rest of Bryant's comment. "Do more dancing," he said, "and less singing. And why on earth don't you change that name of yours?"

But Fogarty felt that the name was good enough for him. Anyway, he was booked, and later played the Proctor time at \$75. Three years in burlesque—with the "Fad and Follies" company—followed. Fogarty did a Swede, a Jew, and an Irishman, as well as a single in the olio, and, during his last year in burlesque, wrote and staged the production. \$70 a week was his reward.

Then the comedian joined with Jimmy Wall of the old team of Hull, Wall, and Walters, and they appeared with Al G. Fields for \$110 weekly. Fogarty and Wall separated in 1901.

The comedian went to the vaudeville "powers that be" and announced that \$100 weekly would be satisfactory. They offered \$60—and Fogarty went back to club work. Before long he was earning \$50 a night. One evening Harry Lehman watched Fogarty's work, and a vaudeville offer of \$550 followed. The comedian has been in the varieties ever since—excepting his recent engagement with the Alice Lloyd company.

It has been a long and hard struggle upward. But Fogarty is proud of the fact that, in all his years of playing a stage Irishman, he has never received a single criticism from an Irish organization.

And now we arrive at Fogarty's ambi-

tions. The comedian has dreams of the future. "I am strictly and purely a character comedian—and yet I have never been offered a role in a legitimate production," he says. "With Miss Lloyd's company I had a chance along the line. I played an intoxicated man—never allowing him to be vulgar for a moment—and I was on the stage during the hour of the comedy offering of the programme. I think the laughter I received legitimately proved that I could work successfully in this field. I really want to do serious things, and I believe the few things I have attempted along that line in vaudeville justify me in believing that I could succeed."

"Vaudeville is lonely. Almost every week it's a case of making new friends. I'm sure I would be happier on the legitimate stage."

"I have written many poems, and I shall issue some of them in a book shortly. Then, too, I have written a drama, aided by Wally Young, the dramatic editor of the San Francisco Chronicle. I call it 'The House of Kerrigan,' and it is in three acts. The hero is an Irishman and the scenes are laid in New York. There isn't a single tenor in it, and none of the Knickerbocker stuff. People tell me they like it; and Will Irwin, by the way, was impressed with it. So far I have it with me, although it has had several narrow escapes from being really read by a manager. Through Acton Davies, I sent it to David Belasco; but he was too busy to look it over. George Cohan had it for four months. I've come to the conclusion that the only way to get a play considered is to hold a manager and read the piece to him yourself."

If the play is half as funny as his tales, Fogarty would have little difficulty in having a manager listen to his reading. The comedian is a remarkable story-teller. He has a lot of friends everywhere. Indeed, during our interview, his dressing-room, at the Colonial Theater, assumed the appearance of a home-coming reception. A husband of a dancing star, a priest, another newspaper man, two mere friends, and even the stage manager, dropped around.

Fogarty tells of an unusual experience in Oakland, Cal., where he made a call upon an old Civil War veteran, Thomas Dealy,

who has aided the comedian's widowed aunt in getting a pension. The widow's pension had been held up in Washington through an error made in recording the name; but Dealy, who has fought with Fogarty's uncle, made an affidavit that saved the day.

Fogarty was escorted to the Dealy parlor, and, being an actor, became the center of the family interest.

"If it isn't asking too much," asked Dealy finally, "would you be afther telling us what you get a week?"

Now, Fogarty knew that, even if he said \$25, it would sound suspicious to his hosts. He didn't know just what to do, but he finally confessed.

"\$300 and expenses."

The rockers in the parlor ceased moving. The eyes of the Dealy family—from grandfather to grandchildren—became riveted upon the "actor man."

"000?" demanded the veteran.

"Yes."

"—and expenses?"

"Yes."

"And all you do is come out there twice a day—you don't have to do nothin' else around the theater?"

"Nothing."

"\$300 and expenses?"

"Yes."

Incredulity vibrated in the atmosphere. Mr. Dealy coughed—but he wasn't going to be outdone, either. "Little enough," he said; "little enough!"

Fogarty attributes the measure of success accorded to him entirely to his efforts toward clean entertainment. "I have never done anything to drag down the Irishman. The Irish love a good story," he declared. "It's a racial characteristic. But he doesn't like to see a burlesque of himself on the stage. He won't tolerate the painted 'Irish' comedian with whiskers of the monkey order."

Fogarty—facially—only wears a grin behind the footlights. "Thank God," he exclaimed, "the Irishman always has a grin. It lightens his sorrow and his happiness alike. On every battlefield, in every part of the globe, the Irishman and his grin have been the storm centers."

"The grin is the standard-bearer of our race!"

## THE WEEK IN REVIEW

(Continued from page 19.)

Lock and a visit to the Odéon Theater gave an advance glimpse of the new vocal showing of Miss Florence May Smith—an act of decided possibilities in course of being "broken in." Miss Smith is evolving something a bit different—dainty and delicately moulded. At present she is doing a little shepherdess number, a colleen ballad, a waltz song, and a piano piece. With an appealing personality and a charming voice, Miss Smith is soon going to reach Broadway and win audiences.

"Electrocution," John D. Barry's playlet, "Hanged," in its revised but short-lived form at the Victoria, was morbid and without excuse for existence. Outwardly claiming to present a dramatic argument against capital punishment, "Electrocution" was just gruesome.

The curtain rose on the death chamber at Sing Sing. Dawn is breaking through the single little grated window. In the center of the chamber is the electric chair. This is, indeed, the most effective moment of the whole sketch. A convict enters to look the chair over and rearrange some straps. He is, if we may be irrelevant, a sort of latter day development of the maid who used to dust the furniture off at the opening curtain of the old-time dramas.

An execution is about to take place. The warden, the sheriff, a reporter—the usual about stage newspaper man—and the gathering of witnesses crowd into the little room. There is a pleasant discussion of previous executions and autopsies. "Have the room aired out immediately after this thing is over," is the warden's comment, and one of the latest lines in the sketch.

Meanwhile, the chair is prepared and tested. Then comes the death march, the priest chanting the litany, the stumped murderer stumbles blindly to the chair as he mechanically gasps "Pray for me—pray for me!" the last hopeless words and the adjustment of the death-dealing apparatus. At that moment the executioner cries out that he cannot kill this man—that he has lost his nerve and it all seems like murder.

The condemned murderer begs to die and a man steps from the crowd of spectators. He believes in capital punishment, he declares, and walks to the switch. Sparks crackle and flash about the chair and it is ended.

Plainly the argument is that the people of a State which permits capital punishment are individually responsible. Personally, we don't believe in capital punishment, but, at the same time, we don't advocate the presentation of such a playlet as "Electrocution." Without a dramatic story as an excuse for being, it is just an out and out "thriller." Educational? The newspapers have told the details of execution time and again. The public knows the horrors of this form of legal punishment. From a dramatic standpoint, "Electrocution" was rambling and crudely theatrical. The acting, outside of the condemned prisoner, who was played with grueling vividness, was passable.

William Hammerstein is to be heartily commended for withdrawing the sketch after a special showing and a single public matinee. He sacrificed financial returns in an honest effort to protect the sensibilities of his audiences, for "Electrocution" could appeal only to an exceedingly morbid minded person.

Marie and Mary McFarland returned to New York during the closing week of the Colonial and sang very agreeably.

Frank Fogarty, also at the Colonial, told stories with keen humor and finally a dash of serious dramatic skill in the little recitation, "When the Chiller Are Away."

Joe Dealy and Betty Knight are the latest exponents of the modern dance. Dealy and Knight come from Harlem, we believe, and were given their first chance at the Colonial.

They have something of a new idea—or, rather, they have revived an old one. In fact, their feature dance is a revived cakewalk, under the title of "Marche Vivant." Perhaps the cakewalk is coming back. At least one or two teams have shown tenden-

cies along that line recently. But the Dealy-Knight "Marche Vivant"—with a pantomimic crap game— isn't likely to become a favorite ballroom diversion in polite circles. Not even in these dance mad days.

The two were visibly nervous on Monday afternoon. Their first number, a series of old-time dances, should be eliminated at once. The dancers aren't fitted for the romantic type of terpsichorean work. Their other numbers were the waltz hesitation, the maxixe, and the "Marche Vivant," already commented upon. The costumes in another feature needing immediate change. Miss Knight wore a queer abbreviated black lace dress, with the general effect of an open-air Highland costume, and Mr. Dealy did one dance, wearing a cloak of black and purple and a high hat. The act needs reframing to have a chance during these swift speeding tango times. Anyway, audiences are tiring of the eternal heel-tappers.

FREDERICK JAMES SMITH.

### DIXEY IN SKETCH

Star Accepts Playlet by Edgar Allan Woolf—Will Appear with Marie Nordstrom

Henry E. Dixey, who was in "A Thousand Years Ago" and has recently been seen in the varieties in his travesty of vaudeville and dramatic entertainers, has accepted a playlet by Edgar Allan Woolf. Mr. Dixey will appear with his wife, Miss Marie Nordstrom, in the sketch, which has but two characters. The playlet will have a novel stage setting, it is announced.

The sketch, as yet unnamed, will open within four weeks.

### MURFAYNE COMES FROM ENGLAND

Murfayne, the xylophone artist well known in England and on the Continent, arrived on the *Messierette* recently and will probably soon be seen in the Eastern houses. Murfayne will return to England in July and play the Variety theaters' controlling tour.

### SUNDAY VAUDEVILLE AT PROSPECT

The Prospect Theater is now giving vaudeville performances on Sundays. The programme numbers ten acts. Frank Gerston, the manager, makes up the bills, also directing the Sunday concerts at the Royal Theater.

### JOIN INTERESTS

Floyd W. Stoker and Charles A. Bierbauer Consolidate Booking Business

Floyd W. Stoker and Charles A. Bierbauer announce the consolidation of their booking interests.

Messrs. Stoker and Bierbauer, who are well known in the vaudeville field and control the tours of many artists, plan to launch the new season auspiciously. The consolidation will undoubtedly be very successful, as Mr. Stoker has largely been booking through the West and Mr. Bierbauer's interests have mainly been confined to the East.

Messrs. Stoker and Bierbauer will book to every house connected with the United and Orpheum offices, as well as the Western Vaudeville Managers' Association theaters and the Interstate houses. Mr. Stoker and Mr. Bierbauer are old-time friends, both formerly being in the J. P. Paige Smith offices. Recently, when Mr. Smith withdrew from the United offices, Mr. Bierbauer took over his business. Both agents have enjoyed an unusually prosperous season.

Messrs. Stoker and Bierbauer will have with them Mr. Matthews, who has been with B. A. Rolfe for some time. Mr. Matthews will join them on June 1.

The new booking arm, to be known as Stoker and Bierbauer, will occupy Mr. Stoker's present offices on the sixth floor of the Palace Theater Building for the present. They plan to expand into larger quarters later.

### RITA GOULD FOR "FOLLIES"

Rita Gould, the singing comedienne, recently seen at the Victoria Theater and who has been appearing on the Low time during the past few weeks, has been signed by Florenz Ziegfeld, Jr., for the Follies.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.







## POPULAR TEAM IN THE VARIETIES



Buckell, S. P.

JACK WILSON AND FRANKLYN BATIE

## IN LONDON TOWN

Connie Edias in Successful Revue—Both Tate's Popularity in the Halls

London, England (Special).—The new revue "Not Likely," at the Alhambra, has scored big, Connie Edias, George Grossmith, and Robert Hale being especially good. Mr. Hale's impression of James Coyne goes tremendously.

May 6 marked the last appearance in London of Madame Genet. London was very loath to say farewell to this wonderful Danish artist.

The chief feature of the new revue that comes to the Empire early in June will be the dancing, which will be of many kinds, but not the conventional ballet. For these dances, Mr. Butt has endeavored to secure the prettiest girls in London.

Miss Lee White has made good in the revue, "Not Likely," at the Alhambra.

Both Tate's beautiful gowns, pretty face, and charming personality have made her a big favorite in the halls.

Bewell Collins has just finished a very clever revue, which is to go on at one of the big halls in June. HOWARD.

## D'ORSAY IN MONOLOGUE

English Canadian Entering Varieties in Act Based on Wes Jones's Newspaper Series

Lawrence D'Orsay, last seen with Gaby Deslys and Sam Bernard in "The Belle of Bond Street," at the Shubert Theater, is preparing a novelty offering for vaudeville. Mr. D'Orsay's specialty will be in the nature of a monologue based on Wes Jones's "An Englishman's Letters," now running in the Evening Journal. Mr. D'Orsay will open shortly under Alf T. Wilton's direction.

## FOR ORPHEUM TOUR

Claude Gillingwater Routed—Opens at Milwaukee on July 27

Claude Gillingwater and company, seen in the East all season in Mr. Gillingwater's playlet, "Wives of the Rich," have been routed over the Orpheum Circuit for the coming season by Alf T. Wilton.

Mr. Gillingwater will open at the Majestic Theater, in Milwaukee, on July 27. Last week "Wives of the Rich" was a feature of the opening bill at the New Brighton Theater, Brighton Beach.

## MUSIC HALL'S INAUGURAL BILL

The opening bill at the Brighton Beach Music Hall has practically been made up. The initial programme will number Belle Baker, Ryan and Lee, Bartha Creighton and company, Brooks and Bowen, "Rue" Dickinson, and the Five Metzetts.

The Brighton Beach Music Hall will open on June 29, under the management of Doc Bred.

## SKETCH HAS SINGLE PUBLIC SHOWING

"Electrocution," the John D. Barry playlet brought from the Pacific Coast to Hammerstein's Victoria, was withdrawn as too gruesome by Mr. Hammerstein after the Monday matinee. Previous to the matinee, the sketch was shown to an invited audience.

## TEXAS GUINAN IN NEW ACT

Texas Guinan will open her tour in a new offering at the Brooklyn Orpheum on Monday.

## CARNIVAL STIRS BOSTON

Dance Festival Becomes Center of National Terpsichorean Interest

Keith's Boston Theater, in Boston, where the Prince of Wales danced the quadrille and lancers fifty-four years ago, was the scene, last week, of the national vaudeville dance carnival. The carnival was under the direction of Paul Keith and Edward F. Albee, of the United Booking Office, with William Wood, of the Boston Theater, and William Raymond Hill, of the New York Palace Theater, as active managers.

Prominent among the twelve professional dancing teams were Natalie and Ferrari and "Billie" Shaw and William Seabury. John Jarrott danced for the first time with Louise Alexander. Joseph Smith danced with his wife, Frances Demerest, and also introduced a sailor's hornpipe on the same stage where his father danced, in 1863, with Fanny Haesler, the Regal Sisters, and Bonfanti.

Other professionals were George White and Isabelle Jason, Bonnie De Vole and Dora Phillips, Emily Hooper and Ellsworth Cook, the Crisps, Charlotte Davies and Ernest Orr, the Gilding O'Mearas and Hartman and Varady.

Boston's censor of dances was present, but he found nothing to find fault with. The carnival attracted widespread interest, and the theater was crowded all week.

## MANY ACTS BOOKED

F. W. Stoker Arranges Tours for a Number of Artists

F. W. Stoker has arranged a number of tours for the artists under his direction. Mlle. Brunette Asoria, the dancer, and her company, will open an Orpheum tour at Winnipeg on July 13. Frank Wilson, the bicyclist, recently seen at the Alhambra, will play five weeks in the East, with an Orpheum tour probably to follow. Wilson opens at Pittsburgh on May 26.

Vina and Finn, the blackface comedians, begin an Orpheum route at St. Louis on July 13.

Barkhardt and White open on the Orpheum Circuit at Winnipeg on Aug. 9.

Sylvia Loyal and company, from a tour of the Orpheum time, open an Eastern season at the Brooklyn Orpheum this week.

Bertish, the "Ideal Athlete," is booked for the Orpheum. He opens in September. West and Claire, who have just completed a trip over the Orpheum Circuit, have been rebooked over the circuit.

Goleman's Dogs began their Eastern dates at the Brooklyn Orpheum last week.

## JOHN SHINE IN VARIETIES

Comedian of "The Whip" Entering Vaudeville in Sketch, "New Year's Eve"

John L. Shine, who played a prominent comedy role in "The Whip," will be seen in vaudeville, under Alf T. Wilton's direction, in a playlet, "New Year's Eve." Mr. Shine will open in a theater in or near New York within a few days.

## HANS ROBERT ON PROCTOR TIME

Hans Robert will open a tour of the Proctor time at Mt. Vernon and Schenectady during the week of June 8.

Mr. Robert recently completed a successful Orpheum tour. He is appearing in the Edgar Allan Woolf's playlet, "A Daddy by Express."

Williams and Rankin, an American team featuring cornet and bugle playing, recently made their London debut.

## GEORGE DAMEREL

Playing the Leading Vaudeville Houses of the East

in the

VIENNESE OPERETTA

"THE KNIGHT OF THE AIR"

## HUBERT DYER

Featuring the "DYER COMEDY MISS"

(Passing back and forth under the rings)

DIRECTION M. S. BENTHAM

## FANNY BRICE

Direction MAX HART

## NATALIE and FERRARI

Premiere, Classic and Modern Dances

PAR EXCELLENCE

## Rose and Arthur Boylan

SOCIETY and SENSATIONAL DANCERS

Exemplifying the Utmost Perfection in Charm and Grace

Appearing Nightly in the Blue Fountain Room, LA SALLE HOTEL, CHICAGO

## ELIZABETH M. MURRAY

IN VAUDEVILLE

Personal Direction Mr. Charles Dillingham

## TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JINNIE" FOX

Mrs. H. Koster, Costumer

Will be back Xmas

## Kathleen Clifford

"The Smartest Chap in Town"

## Carl McCullough

"THE JOY GERM"

Direction ALF. T. WILTON









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# MOTION PICTURES

## SCREEN BELASCO PLAYS

Jesse Lasky Gets Picture Rights to All of David Belasco Plays

The David Belasco plays have at last been secured for the screen and the Jesse Lasky Feature Company has pulled down the plug. Announcement is made that the first of the Belasco plays, "The Golden West," will very soon be under way. Other Belasco plays that will be placed on the screen by the Jesse Lasky Company are "Sweet Kitty Belaire," "The House of the Governor's Lady," "The Warrens of Virginia," "The Woman," "The Lily," and "The Darling of the Gods."

The Lasky forces plan to make the production of "The Darling of the Gods" in Japan to secure the actual settings required. In filming the plays efforts will be made to secure all the original Belasco stars wherever possible, and Mr. Belasco will himself be prominent in producing the film adaptations.

It is also learned this week that the Jesse Lasky Company will soon start the erection of a new studio at Sag Harbor, L. I., in addition to the studios now in use in Hollywood, Cal.

## GUNNING WITH OLCOTT

Leaves His Desk with Warner's Features to Assist in Producing End

Fred C. Gunning, recently assistant general manager of Warner's Features, and perhaps better known as Belair's "Mo, the Publicity Man," has resigned his post with the feature handler to go with Sid Olcott as assistant director. Mr. Gunning will be a sort of right hand man to Sid Olcott, and in working with that producer of features will gain an intimate knowledge of the producing work.

Sid Olcott's company has very recently returned from a seventeen weeks' season in Florida, where eight features were produced. Valentine Grant is leading lady of the company under the direction of Mr. Olcott, whom "From the Manger to the Cross" and "Colleen Bawn" were among the first American made features.

## DAILY NEWS FILM

Pathé Establishes News Pictorial to Rival Newspapers in Timeliness

The daily news film, long talked of and hoped for, is to become a reality. The Pathé Company announces that it will soon start the release of the former Pathé's weekly, under the title of the *Pathé Daily News*. The exact date of the starting of this service and details of the plan have not yet been announced.

A new method of distribution is to be put in operation with the coming of *Pathé's Daily News*. It will be a "direct-to-the-exhibitor" plan by which the films photographed each day will be made at the Pathé factory and mailed at once direct to the exhibitor.

## FILM CONAN DOYLE STORIES

Famous Author Comes from Europe to Dispose of Rights to Syndicate—Other Coming Adaptations

The motion picture is largely responsible for Sir A. Conan Doyle's present trip to America. The famous English author brings with him the motion picture rights to all of his famous novels and stories, including the Sherlock Holmes series, and will complete arrangements while here for the sale of these rights to a newly formed picture syndicate. The stories, the control of which will be disposed of to the American syndicate, are said to include all of Sir Conan Doyle's work with the exception of "Rodney Stone," which has already been filmed, and to include the rights previously transferred to the Franco-British Film Company. William Gillette will be seen in the screen productions as Sherlock Holmes.

The deal for these rights is being arranged through Frank Henry Rice, of 140 West Forty-fifth Street. The personnel of the syndicate which is to produce the Doyle stories has not yet been made public, but it is said to be composed of two of the most successful producers of feature films and a prominent vaudeville magnate. No corporation name has yet been chosen for the combine.

The sale of the motion pictures on the lists of famous plays and novels still continue, more than a dozen adaptations having been arranged for within the past few weeks through Frank Henry Rice. "Romeo and Juliet," Paul Armstrong's play which

enjoyed a long run at the Liberty Theater, New York, with Eleanor Hobson in the title role, is to be placed on the screen by the California Motion Picture Company. The studios of the company are at San Rafael, Cal. Howard Entwistle, who was connected with the original production, will both produce and appear in the film adaptation.

Irving Bacheller's "Eben Holden" is another play the picture rights to which have been purchased by the California company.

Harold MacGrath's name, which is becoming as familiar to picture fans as to the readers of his novels, will again be seen on the screen when the Jesse Lasky Feature Company films "The Puppet Crown," the rights to which it has just secured.

All of Thomas Shea's plays, the list headed by "The Man o' War's Man," are to be produced in pictures by the Broadway Producing Company, which has just completed a screen production of "The Trail of the Lonesome Pine." Thomas Shea will himself appear in his old roles when the Broadway Company places his plays on the screen. "The Man o' War's Man" is being changed to fit the present Mexican situation. Miss Alice Ives's popular melodrama, "The Great Brooklyn Handicap," is another play that will be rounded into scenario form for the Broadway Picture Producing Company.

## BROADWAY'S PLANS

Company Plans the Release of One Feature a Month and Will Build Studio

The Broadway Picture Producing Company is now selecting locations near New York for a large up-to-date studio and expects to make an announcement soon as the site is chosen. The plans of this new factor in the feature-producing ranks call for the issue of one feature a month.

Two "winners," according to all appearances, have been chosen for the opening attractions. "The Trail of the Lonesome Pine," which is now nearing completion, will be the first release and will be followed by Thomas E. Shea in "The Man o' War's Man." "The Man o' War's Man" has been rewritten under the direction of Mr. Shea and adapted to the present Mexican situation.

David Young, Jr., who has been known as a State's Rights man, is president of the Broadway Picture Producing Company, and Thomas F. Bowers, a Newark lawyer, treasurer.

## LORRIMORE'S NEW POST

The boys of the trade papers will miss Alec Lorrimore at the office of the Gaumont Company after next week, for he leaves to take charge of the State rights department of the Box-Office Attractions Company, and will be their traveling representative. Always genial and courteous, Mr. Lorrimore has become a great favorite among those interested in the film business, and with his personality he should become very popular among the State right buyers and exhibitors whom he meets.

## HORACE FLYMPTON SAILS

Horace G. Flympton, overseer of productions at the Edison studio in the Bronx, sails for Europe with Mrs. Flympton next Saturday, May 30, on the Olympic. This is the same steamer he expected to sail on, and had already boarded, about six weeks ago when the news of the fire at the studio was brought to him, and his trip hurriedly postponed. Mr. Flympton will be gone about a month, traveling in England and on the Continent, returning on the Aquitania.

## EXPOSITION WIDENS

Demand for Space Causes Officials to Increase Rental Area at Grand Central

Manufacturers of the different branches of the motion picture art have come to the front so strong in support of the coming exposition to be held at the Grand Central Palace, New York city, that the management is obliged to extend their rental privileges to other and additional parts of the building. They are displaying such a keen interest, there is no doubt, that this year will see during the week of June 3 to 10 is one of the largest expositions ever held.

It is intimated by some of the film producers that their players will receive in evening dress, others in Colonial dress, others in uniforms and some of their own conception. Each of the four great theaters built within the palace will have its own uniformed attendants at the entrance, each one of which will have its peculiar style of architecture.

The large exhibition hall will resemble a great Italian garden, with trellises and arbors covered with trailing vines, natural flowers, cacti, ferns, palms, and evergreens; with fountains playing and bands stationed in different parts of the hall, discoursing music from among the screen-like clumps of foliage.

## MORE KALEM RELEASES

Company Adds One More Single-Reel Picture to Regular Release

What may be taken as the first sign of the single-reel picture's return to favor is the announcement from the Kalem Company that, commencing Tuesday, June 10, its regular programme of releases is to be increased by the addition of one more single-reel production. The new Kalem programme will consequently consist of two two-reel pictures, released Monday and Wednesday; two one-reel dramas, released Tuesday and Saturday; and the Marshall Neilan comedies, released Fridays.

The first of the new single-reel pictures, which will hold the Tuesday position on the bill, is "The Missing Jewels." Little Adelaide Lawrence, the even-tempered actress who appeared in Kalem's "The High Born Child and the Beggar," will be featured in this drama.

## AUGUST WITH BALBOA

Los Angeles (Special).—Eddie August is to be featured by the Balboa Company, of Long Beach, where the actor will produce as well as appear in his pictures as formerly. The deal has just been closed with the Horkheimer concern, which has three directors at work and a market established.

## BERT ANGELES IN TOWN

Bert Angeles, who was lately connected with the Historical Feature Company as director, has resigned from that company and is again back on Broadway. Angeles, who has been prominent as a director with the Vitaphone and Universal companies, is considering several offers.

SCENE FROM "SPORT AND TRAVEL IN CENTRAL AFRICA," Pathé Five-Reel Forthcoming Feature.

SHERIFF MACKLEY AT IT AGAIN. In "For the Sake of Kate," Two-Reel Release.





## COMMENT AND SUGGESTION



**T**HE Detroit Local of the Motion Picture Exhibitors' League at a recent meeting took an action on the censorship matter that would go far toward settling the storm if adopted universally. An attempt had been made to secure the co-operation of the exhibitors in having a woman censor appointed to succeed Leslie Potter, the police censor, who, it is reported, will return to patrol duty after July 1. The



EDNA PAYNE.  
With Webster Cullison's Westernclair Company.

exhibitors refused to aid the advocates of censorship, however, and then followed this up by adopting a resolution which prohibits the members of the league from exhibiting any films not passed by the National Board of Censorship. So far, so good; but, even better yet, since the local's enrollment only represents seventy of the one hundred and thirty picture theaters in Detroit, the members decided to notify the police department whenever they find an exhibition that does not measure up to the standards of decency. "It's up to the picture men to protect their own interests," said Peter J. Jeup, president of the league local. "The trouble here is that men visit exhibitors and for a percentage offer films that are sure to attract business for the day, but hurt the business in general. These films are not handled by the exchanges. They have never been censored. What we should do is to notify the police whenever such films are shown. Then we can work with the department," and by "working harmoniously with the department" so clean the picture theaters of the city as to effectually disarm the critics who would saddle the industry with costly, politically dominated censors.

Action such as the above repeats the thought that is present in the minds of the majority of film men

—the reliance of the industry is on the National Board of Censorship; in the vernacular, "it's up to the National Board." The only hope of the manufacturers for ultimate victory lies in infusing vigor and common sense, the latter a much derided but rarely failing guide, into the National Board. Eliminating an occasional village or city censor, even defeating a State censor board or blocking the creation of a Federal Government board are all very well, but they are only maneuvers of offense, they in no wise prevent the creation of censor after censor until the whole gazetteer has been covered from A to Z. It's a poor general that disregards his defense entirely. A re-invigorated National Board of Censorship, or a newly-created board, similarly receiving its power from the manufacturers and likewise submitted to by the majority of manufacturers, must give us a defense that has no holes in it. Exchangemen and exhibitors' organizations must bring to the attention of the police, who already have all the authority that any political board can be given, films that are exhibited after failing to pass the National Board. Concerted action by the manufacturers must kill off the censorship by outsiders, and it will not be a difficult task when taxpayers can be shown a perfectly satisfactory system that is not placing its cost on their overburdened shoulders. But above all, *do something*. Don't wait until half of the cities of the country have censor boards levying their tolls on the manufacturer. We all admire the man who fights back when he is cornered, but our admiration smacks too much of being a prematurely-written epitaph.

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Here's the chronicle of an unknown hero, one of the newer kind of heroes—the motion picture man. William Schnurr, one of the marines in the attack at Vera Cruz, who returned to this country on the battleship carrying the bodies of the slain bluejackets, and who was granted leave of absence to visit his home, is telling the St. Louis *Republic* the story of the capture of Vera Cruz. "While we were advancing on the city," says Schnurr, who was ashore with the first company, "there were twenty-five newspaper correspondents and a motion picture operator with the company. We dropped flat when the firing started and they did the same. But the picture man, even under the fire from church steeples and roofs, would jump up and crank his machine a little and then flop down again. It was no time to laugh, but the antics of that man in the rain of bullets made the members of the company shake with laughter. But he got his pictures." Is there any more comment needed than that phrase: "He got his pictures."

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**A** PROPOS of the surprising exports of United States film the *Chicago Post* becomes real querulous in its editorial columns and asks, "What will the world learn about us from the films? How many miles of Wild West cowboy and Indian are included in these pictures? What uncensored portrayals of American domestic life, of sensational white slavery dramas, of drug fiends, criminals, and I. W. W. rioters are being consigned to Europe for the entertainment of a public all too ignorant now concerning the real America? Indeed, we fear, in the matter of advertising, we are likely to suffer more

than we profit by this new industry that has reached such tremendous proportions. There is much of what is wonderful and beautiful in America that could be shown on the films; but will it be? We can only hope so." The foreigners' impression of America will probably coincide with our impressions of foreign life as gleaned from pictures, in which every French story is the ever-present—yes, "eternal"—triangle,



PHYLIS GREY.  
A Recent Addition to the Vitagraph Forces.

every German story ditto, every Spanish lover a matador, and every Italian count the leader of a gang of mysterious crooks. All in all, it's a cruel world isn't it?

• • • • •

Recently a New York girl, mentally defective, and desiring to witness a real blaze, set fire to her school-room. A New York *Press* editorial writer is shocked into declaiming under the heading "Ravages of Movie Melodrama," and declaring that the girl's senses were "jaded by horrors in the movies." In the news columns of the dailies for the same day the editorial writer might have found that the girl when questioned as to whether the pictures were responsible for her crime, replied that they were not, "she had never seen a house afire in motion pictures, and besides she didn't like pictures and seldom went to see them." But what is news between editorial writers?

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"In a subway in the center of the city, among electric cables that carry thousands of volts of electricity actors for a motion-picture play will perform their novel and difficult parts to-morrow. The film will be for use in the safety-first photoplay, 'The Lineman,' says the *Rochester Democrat and Chronicle*. Yes, safety first—after the actors.

THE FILM MAN.



DRAWN UP IN BATTLE ARRAY ON THE PLAINS OF ABRAHAM.  
Illustration Gives an Idea of the Magnificence of Kalem's "Wolf; or, The Conquest of Quebec."



## NEWSY WEEK ON THE COAST

Marshall Neilan and Gertrude Bambrick Wed—Bosworth's New Studio—Changes Among Directors and Players

LOS ANGELES (Special).—Motion pictures are used as an aid to California's grape industry, which represents the modest sum of \$150,000,000. One of the striking features of the Grape Growers' session, held in Los Angeles, Saturday, was the exhibition of films which depicted scenes in great state vineyards, as well as various phases of the industry. By aid of these educational films, a uniformity of culture, united action along modern lines and other purposes of the State Commission will be aided.

One of the most interesting events of the season, for both players and "fans," occurred in New York six months ago, when no one was looking. At that time Gertrude Bambrick, the clever Biograph comedienne and dramatic actress, not only lost her name, but found her heart missing. That bold buccaner, Marshall Neilan, stole both. A few days ago the young couple decided to make the news public. First Gertrude telegraphed to the fair bride's mother: "Marshall and I are married. If you could we will go to Mexico and get shot." The loving reply came: "Bless you both. Remain right where you are." Marshall also is a comedian. He now is directing the Kalem filmmakers at Hollywood, at the same time looking for a bungalow in the right place for two young and popular photoplayers.

W. H. Clune's great Auditorium film theater, which opened its door with Griffith's "Home, Sweet Home," followed up the production with the Vitagraph "A Million Bids." Not to be outdone by Eastern exhibitors, Mr. Clune now has contracted for the Kalem nine-reel production of "The Spoilers" for the period of two weeks. It probably will open the latter part of the month here.

The Bosworth Company, Incorporated, soon will work in its own studio in the western portion of the city. It will be modern to the minute. Plenty of concrete and substantiality are features of the expensive and convenient plant. Manager Bosworth is pounding out productions based on Jack London's stories without interruption. At present he and his company are operating in the totem-pole district on the Northwest Coast.

Anita Loos, the versatile San Diego beauty, just eighteen years of age, has completed another batch of corking comedies for Griffith's Mutual studio. Director Edna Dillon is busy with them.

Russell E. Smith, inventor! Until this honor came to him, Mr. Smith merely was a writer. He will continue doing three or four photoplays for the Kalem and Majestic each week; send away the usual number of action stories and articles, failing not to give the Smith baby its bath regularly, but inventing his serious business now. His first triumph is an attachment for the typewriter, which will underscore any word desired at a single wiggle of the finger and without moving the machine carriage forward or backward. As attorneys, playwrights, and people who do not hate themselves, but in many hours of their lives, underscoring by the old and obsolete methods, Smith's invention is guaranteed to prolong life. No home can be complete without an underscorer.

Mr. Aladdin, of Inceville, Cal., will make his appearance in Chicago next September. It is announced. Broadway also will greet this lively fellow. The farce, from the pens of Thomas Lee and William Clifford, of the N. Y. M. P. Company, has been pronounced a success by every critic. It has even been referred to as "naughty." How can it fail?

It is claimed that the largest manufacturer in the West has offered Oliver Morosco, the successful play discoverer, \$25,000 for exclusive film rights of his productions for the next three years. It is hinted that Mr. Morosco will do his own filming, however.

Wilbert Melville, manager of the Western Lubin Studio, is consistent. If unusual, in all things. He holds the only record for taking the count from a nag while riding in an automobile. It was a Ford. The equine merely ran away and failed to note the slight obstacle in his way. Putting the automobile aside, the nag continued on his way. Spectators who had followed the sight of the machine, went over there and picked the unconscious Melville out of the mess. That was two weeks ago. Last week a schooner blundered into the picture man's fifty private yacht, and did \$1,000 worth of damage. The guilty captain did not linger to own up, but sped up the coast. Melville, upon hearing of the affair, piled into an automobile, and beat it toward San Francisco. He caught up with the schooner at Santa Barbara. When the captain of the blundering schooner came ashore there was our friend Wilbert and a United States official waiting for him with a libel in their hands. This week Melville provided material for this letter by missing his gears while attempting to navigate a big car at Wilmington, at San Pedro Bay. He found that nothing but the reverse would work. Instead of having the machine repaired at the coast, Melville sat on the side of the auto and "reversed" into Los Angeles and home, eighteen miles away. His trip, which might be entitled "Loos," "ack-

ward," occupied more than three hours, but the Melville make-up enjoyed every minute of the unique journey.

Edward Mortensen has covered relations with the Mutual, as director at the Kalem and Majestic studios.

Henry (Felix) Lehman, the well-known director, recently of the Kaysone, will take a European trip. He will be gone several weeks on his vacation.

Rollin S. Sturgeon, somewhere in the wilds of the East, has been heard from by wire. He asked for a little home cooking by parcel post.

News Note: Thomas B. Nash, a "landmark" of the Bell Corporation so many years, has had his photo taken.

Marc Edmund Jones has begun writing 'em for the Western Lubin—two reels.

Maie Bambrick, sister of the successful actress, Gertrude Bambrick, of Biograph fame, also is working at that studio in Los Angeles. She is somewhat taller, but has the advantage (!) of being single. A pretty film girl and interesting in the pictures.

Wallace Reid, recent director at the Universal, is acting with the Majestic Company. His first appearance here will be in "Arms and the Gringo," an echo of the Mexican War situation, put on by W. C. Cavanaugh.

Mrs. Mackley, better half of "Sheriff" Arthur Mackley, is appearing as the wife in the "Long" series, farces written by Russell E. Smith, of the B. and M. Studio. Mr. Mackley is supposed to be directing his wife as well as the remainder of the cast in these comedies.

Paul M. Powell, writer and critic who joined the film colony six months ago and now is a producer at the Western Lubin Studio, was one of the flock of enthusiasts who joined the Photoplay Authors' League last week. Kathryn Williams has promised to write a special article for *The Script*, the magazine issued by that lively organization.

Billy Courtwright, one of the foremost American minstrel stars years ago, is appearing in Kalem pictures. He began his stage career in San Francisco in 1867, and now is sixty-six years of age. He starred in "A House of Memories," in his initial appearance before the camera.

Miller's beautiful theater was crowded last week during the run of "Classmates," the K. and B. production. Henry Walthall, Blanche Sweet, and Marshall Neilan, who rendered such excellent accounts of themselves in the production, were interested spectators.

Dell Henderson, the Biograph standby, is putting on Richard Carl's comic opera, "A Spring Chicken," in three reels. He has completed "Liberty Bells." Both will appear under the K. and B. brand. Incidentally Dell's little raser experiment is working, he claims. It is growing out quite nicely all around the forehead.

W. N. Bell, just completing his business trip here, soon is due in New York, from whence he may jaunt to Europe.

W. B. WING.

### GABY IN F. P. FILM

Alfonso's Friend to Appear Before Famous Players' Camera While in Paris

The lure of the American dollars has induced Gaby Delany to appear before the motion picture camera. Announcement was made last week as the musical comedy star sailed for Europe that while in Paris she would appear in a Famous Players' feature, under the direction of Edwin Porter and Hugh Ford.

No announcement has yet been made as to the subject in which Gaby will appear, but it is understood that President Adolph Zukor, of the Famous Players Company, plans to feature the French star in an elaborate spectacular production.

### HATCH WITH PATHE

Prominent Legitimate Player Joins the Pathe Stock Company

William Riley Hatch, the legitimate star who is still remembered for his work in "Paid in Full" when that play enjoyed its record breaking run at the Astor Theater, New York, has joined the Pathe Company, and will be seen soon in features produced by the stock company.

William Riley Hatch is no newcomer to pictures, having appeared in many feature productions during the last few months and having performed in a manner indicating that his success on the screen will probably equal that he has enjoyed on the stage.

### INJUNCTION CHANGES TITLE

As a result of an injunction secured by Klaw and Erlanger, the Lewis Pennington Features will change the title of the film formerly called "Woman Against Woman," and it will be released under the title, "Rescued in the Clouds."

Klaw and Erlanger copyrighted a photoplay founded upon the play "Woman Against Woman," and claimed that the release of another picture under that title was "unfair trade competition," though the stories of the two photoplays differed.

Kindly mention DRAMATIC MIRROR when you write advertisers.

## KALEM FILMS

### NINA OF THE THEATRE

The first feature of the Alice Joyce Series. A story of the stage in which Miss Joyce is surrounded by such stars as Tom Moore, Jess Adams, Harry Hillmore and Henry Hallam. Complete in itself.

Released through General Film Regular Service. Monday, June 8th  
Attention—Compelling One. Three and Six-Shot Features

### THE QUICKSANDS

A Two-Part Story of the Philippines

How Marin Sala, as the native girl, saves an army officer from death in quicksand, is shown in one of the great scenes.

Released Wednesday, June 10th.

1, 3 and 6-Sheets that stand out

### THE BOX CAR BRIDE

A Railroad Comedy

How the newly-weds are arrested for stealing a ride in a freight car will bring a roar.

Released Friday, June 12th

### THE SQUAW'S REVENGE

Princess Mona Darkfeather portrays the role of the squaw who saves the settlers from death and avenges the murder of her husband.

Released Saturday, June 13th  
1 and 3-Sheet posters

Scene from "THE SQUAW'S REVENGE"

### THE SHOW GIRL'S GLOVE

is the second feature of the Alice Joyce Series. Released Monday, June 22nd, in the General Film Company's REGULAR SERVICE. Complete in itself.

**KALEM COMPANY**

235-239 West 234 Street  
NEW YORK

DANIEL FROHMAN  
PRESENTS

THE EMINENT DRAMATIC ACTOR

**BRUCE McRAE**

In the Famous Political Romance

## "THE RING AND THE MAN"

By CYRUS TOWNSEND BRADY

The tale of a courageous man's triumphant battle with the corrupt forces of a gigantic political ring.

IN MOTION PICTURES

One of the Greatest Political Dramas of the decade.

IN FOUR REELS

RELEASED JUNE 1st

**FAMOUS PLAYERS  
FILM COMPANY**

213-229 West 26th Street

ADOLPH ZUKOR, President  
DANIEL FROHMAN, Managing Director  
EDWIN S. PORTER, Technical Director



## WITH THE FILM MEN

W. J. Counihan, president of the Nonpareil Feature Film Company, which is handling the picture of Police Commissioner Dougherty, is traveling with a limp in his port foot. Asked if it was gout, he said: "No, I dropped a bundle of money received from advance sales of the picture on it and broke a bone."

C. Lang Cobb, the rotund sales manager for Ramo, left yesterday for a two weeks' Western trip to look over the branch offices already established and open two new ones, Minneapolis and Indianapolis. "Lang" has been hustling of late and has built up the business of the Ramo Company to a point where their sales are equal to those of the bigger companies, and in recognition of his services has been made a director of the company.

So much has been said of late about good advertising copy that it is only fair to call attention to the Marion Leonard advertisement of last week as having all the elements of high-class construction. It is attractive—one cannot fail to be drawn to look at it, and, having once looked, will read the clean, forceful, and carefully worded copy which avoids all superlatives and calls attention to the wholesomeness of the production, and having read, the buyer will certainly be convinced.

Met E. T. Peter, of Dallas, on Broadway a few days ago using a telescope to find enough one and two reel pictures to make up a weekly programme for his exchange.

Mr. Peter says: "The feature business has been overdone in Texas. There are fifteen feature exchanges now in Dallas alone, so many that nobody can make any money. I saw what was coming last Fall and sold out my interests and am now handling a regular programme in my exchanges, but I find the feature craze has made it very difficult to get enough pictures to fill it."

The Excelsior Film Company opened their new office, 110 West Fortieth Street, on Monday, with W. J. Wright in the managers' room and Arthur Rosenbach in charge of the sales department. Wright is one of the boys who, when he gets an idea into his head, carries it through with a rush and the taking of the new office is characteristic. It was like this: Monday—returned from Lake Placid. Tuesday—looked at office, selected suits. Wednesday—found it necessary to remodel the interior and install fireproof walls. Engaged contractor to finish job by Saturday night—four days. Bought office furniture and projection machine. Monday morning at his desk bright and early, with everything ready for business.

Mr. Hardupp (as wife returns): "Well, what did you see at the movie, Mary?"  
Mrs. Hardupp: "'Paid in Full'—in six installments!"—Puck. P. J. B.

### FORSBERG IN "FORGIVEN"

Seen in "Jack o' Diamonds" in Stock Before Release of Screen Production

After completing a costly screen production of "Forgiven," or the Jack O'Diamonds, Edwin Forsberg has sprung a novelty by producing the play with his own stock company this week at the Bijou Theatre, Orange, N. J. This is probably the last time that Forsberg will ever be seen on the stage in the role with which he is so prominently identified, and to the screen alone will be left the preservation of this play that takes a place in stage history.

The motion picture of "Forgiven," which was produced at a cost said to be in the neighborhood of \$30,000, will be released immediately following the appearance of Forsberg and his Arvine Players in stock. Negotiations are on for the presentation of the picture in a Broadway playhouse, and an announcement will soon be made regarding this engagement.

Edwin Forsberg and William Robert Daly, the director, and the members of the Stellar Photoplay Stock company, traveled through Florida, Alabama, Texas, and Mexico in order to get the proper locations for the scenes of the photoplay adaptation of "Forgiven."

## FEATURE COMBINE MEANS NEW DISTRIBUTING FACTOR

### Affiliation of Famous Players, Lasky, and Bosworth Will Place Complete Feature Programme on Market

A new factor has entered the feature distributing field in the organization of the Paramount Picture Corporation. This company has been organized as a distributing agency for the allied productions of the Famous Players Company, the Jesse Lasky Feature Company, and Bosworth, Inc. With the releases of these feature producers the Paramount Company will be able to furnish, from one office, complete feature programmes of any type wanted by the exhibitor, but in addition to these manufacturers it is stated that the Paramount will also be in the market for feature productions of other companies.

The producing end of the three companies represented will be in no way affected by the combination, which is intended solely to systematize and strengthen the distributing of the features. To the latter end representatives of distributing agencies with offices throughout the world are represented in the combination. The president of the Paramount Pictures Corporation is W. W. Hodgkinson; James Steele, of the

Famous Players' Film Service of Pittsburgh and Chicago, is vice-president, and Raymond Pawley, of the Famous Players' Exchange, Asbury Park, N. J., is secretary and treasurer. The directors are: Hiram Abrams, of the Master Productions Film Company, Boston, Mass., and William L. Sherry, Feature Film Company, of New York. The capitalization, as stated in the papers of incorporation, is a merely nominal sum, being only sufficient to cover the requirements of the new corporation law, though the company has the backing of interests representing millions.

The three companies instrumental in the formation of the Paramount will produce 102 features a year, of which it is said the Famous Players' organization will contribute fifty, an addition of twenty over the old "Thirty Features a Year." Experts will be in the market, here and abroad, to purchase other film productions coming up to the class of the three makers whose films form the backbone of the programme.



A TENSE MOMENT IN LUBIN'S "THE CROWNING GLORY."  
Two-Reel Feature, Directed by John Ince, and Released May 28.

### GLICKMAN IN FILM

Jewish Character Actor to Be Seen in Feature Produced at Thanhouser Studio

Charles J. Hite, president of the Thanhouser Film Corporation, has made it possible for Ellis F. Glickman, the Jewish character actor, to be seen in silent drama. There has just been produced at the New Rochelle studio a four-reel feature by Mr. Glickman, called "The Last Concert." Mr. Glickman has played more than eight hundred character parts on the speaking stage, being at one time leading man for Bertha Kalich.

"The Last Concert" is Mr. Glickman's second appearance in the silent drama, his previous story being "Repentance." Minnie Berlin plays opposite Mr. Glickman, being supported by a cast headed by Nolan Goss. Thanhouser's juvenile.

#### AUTHORS OF "THE STAIN"

"The Stain," the forthcoming six-reel Pathe feature picture, a scene from which was reproduced in a recent issue of *The Minnow*, was written by Forrest Halsey and Robert H. Davis. Through an error, the authorship of this story was credited to Stewart Hickney.

### "WATERLOO" DIRECTOR

J. O'Neil Farrell, Film Soldier of Fortune, Visiting in New York

J. O'Neil Farrell, producer of the "Battle of Waterloo" picture which the American market recently saw, is in New York on a visit with the possibility of closing with some American film company for English representation before leaving.

Mr. Farrell is somewhat of a film "soldier of fortune," having traveled in all parts of the world with the motion picture camera. He brings with him from England some interesting accounts of the success met with by Larry Trimble and Florence Turner, who have sprung into popular favor both as music hall stars and picture players.

#### SEEK COLLEGE AUTHORS

Through the Harvard Crimson announcement is made that the Edison Company has offered a cash prize of \$100 to the student at Harvard who submits the best motion picture scenario before July 1. In addition the announcement states that all scenarios suitable to the requirements of the company will be purchased and paid for immediately.

### CENSORSHIP TABOO

League Officials Do Not Want to Drag Question into Dayton Convention

The committee in charge of the coming Dayton convention of the Motion Picture Exhibitors' League of America, has issued the following statement concerning the League's attitude on the censorship discussion:

"In view of the publicity and discussion that is being given to the censorship question by the trade papers, the Special Convention Committee of the fourth annual convention of the Motion Picture Exhibitors' League of America wish to have it understood that the parent organization, namely, the Motion Picture Exhibitors' League of America, is taking no part in this discussion whatever."

"The position of the National League is plainly set forth in a resolution unanimously adopted at the semi-annual meeting of the National Executive Committee, held in Cincinnati, Ohio, Jan. 26-28, 1914, which is as follows:

"Resolved, That it is the sense of this committee, by reason of the censor question now being in the hands of the Federal Court and that a decision is pending as to the legality of a Censor Board, that this committee recommend that no further action be taken at this time in regard to the matter, and further recommend that League members in all State Branches and Locals refrain from all agitation and action pertaining to the censor question until the National Convention, to be held at Dayton, Ohio, the week of July 6, 1914."

"We wish to state further that the National League has no jurisdiction over their respective State Branches, in regard to matters of this kind, and therefore assume no responsibility. As laid down in the above resolution, no officer of the National League has authority to state what action may be taken by the coming National Convention."

"G. H. WILBY, Chairman.  
PETER J. JENY, Secretary.  
OSCAR PARKER, Treasurer."

### STUDIO GOSSIP

JOHN B. INCE, the Lubin actor-director, reached his fiftieth career role in Lawrence McCloskey's war drama, "In Old Virginia," the final scene of which was photographed last week. The roster of parts assumed by Ince since he became identified with Lubin dramas contains a majority of Western heroes involved in conflicts of red blood and brown. It is in such portrayals that Ince is in his happiest mood, and having always been cast for parts like Stephen Ghent in "The Great Divide" and as Mesala in "Ben-Hur" during his years on the stage, it is only natural that Ince should play parts of heroic stature in these photodramas which he directs. At present, however, he is making a departure from the usual in a script which specifies that only the silhouettes of the characters be shown on the screen.

COLIN RAID, who engages the talent for the Selig Polyscope Company in Chicago, states that he is fairly overrun with applications for employment nowadays, and in many cases from actors and actresses of experience, who are idle due to the closing of theaters and theatrical companies in the Middle West.

WILL E. BRANNAN, the Belair player who recently left the Fort Lee studio, to join the exiles in Tucson, Arizona, under the direction of Webster Cullison, sends long distance regards to "all the screeners." Will was slightly under the weather when he left New York, but reports that his health is as good now as it has been at any time in the last five years. "Any one who can stay sick out here must be awfully stubborn. We have a splendid company of 'real people' with whom it is a pleasure to work and the climate is perfection itself."

### GOLDBERG, PHOTOPLAYWRIGHT

Gidberg, the cartoonist of the *Evening Mail*, has become a photoplay author. An arrangement has been made between the Vitagraph Company of America and the cartoonist by which he will furnish the picture company a series of comedies that will be classed among the "Vita-lughs." Goldberg's first script will be entrusted to Ralph Ince, the Vitagraph director, for production.

### FIRE CAUSES \$20,000 LOSS

CALGARY (Special).—A fire last week in the offices of the Canadian Film Exchange here, of which the Allen Brothers are the proprietors, caused a loss of \$20,000 worth of films.

# June 10th Issue

A notable Motion Picture Section. Special illustration and contributors. The 2nd Annual Exposition and Convention of Motion Picture Art. Grand Central Palace, June 8th to 13th, 1914. The Dramatic Mirror space is No. 336. Call on us there.



# NEWS WHEN IT IS NEWS!!

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Every night we will mail to you the pictures of the events photographed and received at our factory that day. You will get your news pictures just as quickly as Uncle Sam's mail can get them to you.

You can throw on your screen every day in motion the pictures your local newspapers are featuring that same day. It means that your house will be the disseminator of the daily news and it won't cost you any more than a weekly news film costs you now—maybe less! For full details of this, the greatest single advance in motion pictures ever known, address us direct

## THE PATHÉ DAILY NEWS

1 Congress St., Jersey City, New Jersey



# FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

## Power of Observation.

Acquire the power of observation, for it is one of the great secrets of success in writing photoplays. All successful writers have acquired and cultivated observation, and when you learn to become observant you have taken a long step forward in literary labor. One must observe before he can describe, and one must have material of interest to others before one can transcribe interestingly. Men and women who successfully write, observe other men and women. Human nature is constantly varying and human nature should be classified and ticketed by the would-be photoplay author. Learn to differentiate in character, status and types or you will never write the photoplay of broad scope. For years we have urged the photoplay dealing with the life of the everyday sort of people; the photoplay telling of the joys and sorrows of the folks next door, and not of the people of some mythical kingdom or far away country. We want a true and sympathetic delineation of the problems of the people we know—the everyday sort of people—and when the author, editor, and director arrives competent to handle such stories, another stride forward shall have been taken in the worth of the photoplay. Louis Reeves Harrison, in *Motion Picture World*, strikes a keynote on this very subject, and we quote a part of his argument: "Some story writers go to Alaska for backgrounds and others to the South Seas. They are like novelists who write their scenes in ancient history seeking the shelter of unknown conditions, but your real genius dares criticize human life as we all know it, the present phases of our spiritual and cultural evolution. Our existence is replete with dramatic material; the transformations going on at this moment furnish both themes and settings; there is nothing richer in wonderful material than the character of man as we know him, as we laugh at him, as we pity him. Militancy and world peace are on trial at this moment. Millions are concerned about what vitallies our social strata and many more millions are deeply interested in what may be done for its improvement. Motion pictures are a golden medium for the promulgation of modern and advanced ideas."

The broadly human story is the story devoutly to be wished for the animated screen, and one must have eyes to see in order to observe human nature at all times and under all circumstances. There isn't a hamlet or town in this land of ours that at this moment does not contain material and types for a convincing photoplay. But the observant one is missing; the writers with the faculty of keen insight and sympathetic understanding are few and far between. The faces you meet on the streets, did you ever notice them? Some great plots have been evolved from mere faces. Cheerful faces and sad faces, faces careworn and faces beamed with wrinkles, either of care or of humor—have you traced them and studied them? Tall persons and short persons—each may be found to possess individual characteristics; gestures and voice inflections; height, weight, and color; all are noticeable to the observant and aid in getting in touch with human nature. The observance of human passions, the learning to know what is in one's heart; moods, how do they come and go; anger, joy and sorrow, how do they affect you and yours, and why? To graphically write of human emotion you must have studied and experienced emotion. To characterize, you must know character. In other words, you must be observant if you would write the unusual photoplay—the story of our own people in sunlight and shadow. Observation can be cultivated and must be cultivated before you can successfully enter in any literary pursuit.

Personality, according to George Bush, implies intelligence and self-consciousness. A beast is an individual, but not a person. A mere animal feeds itself, but is not conscious of itself. The seat of personality is the center of all our bodily and mental activities. The idea of the bodily structure does, indeed, enter into the general conception of the person, but it is related to it just as our clothes are related to our bodies—as a mere adventitious appendage. It is not essential to the reality of the person, as that which constitutes a man's self survives the body; it is not essential to the identity of the person, as that remains un-

changed amid all the changes of the body. The personality is centered in that which thinks, and reasons, and wills; which loves, and fears, and hopes; which suffers, enjoys, and feels. And so you will know what the photoplay editor means when he says "the story contains personality." The writer has put his highest intelligence into his work and has made it count.

## Learning by Experience.

Experience may be a dear teacher, but experience is a thorough teacher, and the wise photoplay author is infrequently dazzled by any glowing prospectus. Joseph J. Ahlers writes that three months ago he saw an advertisement saying that an obscure film concern was in the market for comedies and dramas. "Fool that I was, I sent them a drama which I refused \$50 for from an established company," writes Mr. Ahlers. "Two weeks later," he continues, "I received an acknowledgment stating that I would hear from them in two weeks as to the availability of the story. Having confidence, I sent them another cherished drama, and up to present writing I haven't heard a word from them. Since that time I have discovered that the home of the company is situated in a town of seven hundred inhabitants, and *Due's Review* contains no rating for the concern. Let this be a lesson to all who are impressed with the belief that the result of their brain work is worth more than the editor thinks it is, and should I ever recover my manuscripts I shall immediately fire them on to the '500 man,' with the words, 'Terms accepted.' And when our friend 'fires them on' he will probably find that he has fired too late. The terms of the offer have probably expired." Then another correspondent writes: "About nine months ago I received a circular letter from a photoplaywright's school stating that for the sum of \$50 they would teach me the art of photoplay writing and guarantee me the sale of my first photoplay after they passed upon it. I paid no attention to this offer. Since that time I have received circulars from them regularly with a reduction in their price each time; the last one I received stated that a complete course would be sent me for the sum of \$4, with the proviso therein that from the first \$50 I received for the sale of my stories I was to send them \$16. And the unfortunate fact is, that many beginners without thinking will jump at this bait, flood the market with impossible plots, injure the chances of the deserving authors, and cause the editors to feel dubious about reading any of it." We can only repeat what we have said so many, many times before: Avoid misleading advertisements; study the motion picture screen; and depend upon no one but yourself. The profession of photoplay writing is not an easy profession. To succeed therein means hard work.

## Value of Technique.

Editor C. B. Headley, of the Biograph Company, asserts that technique in writing photoplays is a subject that has been written and talked about and held up as a danger signal to authors. In the current issue of *The Writer's Bulletin*, Mr. Headley says: "In fact, many writers have little else than technique as their stock in trade. Their scenarios are long on construction and short on plot and strength. They know how to write a story, but they have no story to write, and they do not take into consideration many of the things that condemn their manuscript almost unread. The studio requirements are the factors not understood. Many a good manuscript has been rejected for the reason that too much expense would be involved in filming it, not that producers will not expend big sums to produce an effect, but the situation must be strong enough to warrant the outlay. The novice would do well to avoid incorporating into his story any extraordinary scenes requiring settings difficult to obtain. The beginner too often writes a series of pictures instead of a picture drama. Scenes in factories or workshops are written in many of the scenarios showing elaborate machinery in operation. In a few cases factory buildings have been found which afford sufficient light to enable pictures to be taken. Nearly all factory scenes must be built in the studios, and this is expensive. Exterior scenes are preferable to interior scenes in financial expenditure; costume plays are always expensive and few con-

cerns purchase them, for they rarely discover one that rings true as to characterization and action. Another fault with the novice is the number of characters introduced in the story. The beginner fails to take careful note of the manner in which the film plays are presented. He has been told that a certain number of scenes are just the right number for a thousand feet of film, and he proceeds to write accordingly. If he would take the trouble to count the scenes and not the length of them by consulting his watch as the story is unfolded he would discover his mistake. A budding photoplay author recently asked a veteran: 'How many scenes should there be in two reels?' The veteran retorted with: 'How many potatoes are there in a bushel?' The youngster reflected and then hazarded an opinion that it depended on the size of the potatoes, and then suddenly realized that he had the answer. The best education is the motion picture itself. Study it as to its technical presentation, forget the plot and become interested in the dramatic technique, and it will be a revelation."

"I have been doing little for the past two weeks. I find that I become fagged every few months, and have to loaf and take it easy for a while in order to freshen up," writes a leading photoplay author. "I might also mention that I saw one of my efforts on the screen recently, and that a number of flaws in it would have been covered if I had rewritten the manuscript instead of sending it out as I did, in the form it was originally written a good many months before. As a result, I have called in a number of old manuscripts that I have been trying to sell in their existing form, and am rewriting them to see that they are in proper shape. They might sell as they stand, but I am looking now to the picture on the screen, which is the final result, and am modeling my work with that in mind. It looks like that when one plays merely for sales he is apt to find that the screen production—the release—are not altogether to his credit." This is the spirit that has caused the above correspondent to reach his present enviable standing as a photoplaywright. He is never quite satisfied; is always endeavoring to improve his work; and he is not afraid to revise his scripts, for he knows one can learn something every day. The picture on the screen is the final result, and too few of the aspiring photoplay authors have realized this fact. As to the resting-up idea, we do not recommend it. It is true that temperament has a great deal to do with literary endeavor. The methods of one workman will not always do for another. However, in our opinion, based on experience, photoplay writing is like any other form of work. It is the steady pegging away at the task that ultimately scores. It is the habit of systematic work that counts in the end. Whether you feel like it or not, do your allotted task every day, and you will find that it will pay you in the end.

## The Single-Reel Discussed.

Mr. George A. Posner unashidly presents market information which he thinks will be of value to other photoplay authors. He says: "I find there is an increasing market for three-reel stuff; and a good market, too. I am quite sure that not one of the motion-picture companies 'in the market,' or 'out of the market,' will at present refuse a good three-reel story. In fact, I have within the past ten days been in receipt of communications from no less than three prominent film companies requesting three-reel stuff. I believe that you ought to urge all earnest writers to prepare for this new field, for, from present indications, it will not be long before the two-reel market will be closed in favor of the three-reel, just as the one-reel market was virtually closed in favor of the two-reel picture. Let it come. If it does nothing else, it will teach photoplay writers to produce fewer and better stories. I hear many compliments among editors and authors over *The Mignon's* new photoplay authors' department." Contrary to the opinion of Mr. Posner, we believe that the one-reel story will again be popular with the film manufacturers. There is a voracious demand for good one-reel comedies and dramas among the exhibitors outside the larger cities, and this demand must be catered to sooner or later. We hope that

the one-reel market will improve so that many authors will learn the method of writing the one-reel photoplays before trying to embark on uncharted seas of authorship and to dash off the multiple-reel stories.

"Your department is a source of pleasure every week to both the authors and those not claiming to be authors, but give us the addresses of the many new companies that are sprouting up over the country," is the text of a letter. Too many photoplay authors have submitted their stories to these "sprouting companies" and have learned to their sorrow that "sprouting" is the correct term. Many when victimized by unknown concerns are also apt to include the established companies in the same category and make indiscriminate charges of "plot stealing," "plagiarism," etc. This is very unjust to those manufacturers who have dealt long and honorably with the writer's army. Submit your manuscripts to the film companies that advertise in *The Mignon* and you will be courteous and honestly treated.

Here are a few pertinent pointers which may be found of value to the active worker in photoplayland:

Inspiration is just another name for hard work.

Frontier has discontinued its "Film" series.

Use plain English in your scripts and don't try to crowd in all the technical names you have heard.

Sterling Motion Picture Company is in market. One and two reel comedy subjects virile in plot are needed. Address Fred J. Balshofer, Sterling Motion Picture Company, Hollywood, Cal.

James Dayton, Universal Film Company, editor, will pay good prices for all kinds of plots excepting costume plays and adaptations. He accords writers the best of attention.

Both Selig and Essanay are crediting deserving authors on the films. Selig will consider good plots having to do with wild animals, but the stories must be of unusual excellence.

Mrs. Emily Brown Heiginger, of Chicago, one of the best writers of "slap-stick" comedy in the business is now a free lance. She will consider propositions for staff work.

Do not make inquiries as to your manuscript for at least two months. Film editors take plenty of time to consider offerings. An early inquiry may bring back the script instead of a check.

Don't see how many scripts you can write. It is better to write a few and sell them than to write many and not sell them. Take care with the few scripts and the many scripts will later care for themselves.

## The Unusual Ending.

The beauty of the unusual ending of Edison's one-reel production, "The Girl and the Outlaw," was recently impressed upon us. Here was a story that opened seemingly after the usual stereotyped Wild West manner. The girl became lost in the woods; the bold bandit happened along; the sheriff and deputy were, of course, pursuing him—and we were resigned to the supposedly usual thing. And then author and producer twisted the usual thing into the unusual thing. The girl failed to aid the bandit to escape; the girl and the bandit did not embrace; the bandit was not reformed; he just took leave of the girl he had rescued and rode away care free. At the brow of the distant hill he turned and waved his hat to the girl, who waved a response—and that was all. Rather simple? Of course, it was simple; but the author and producer were clever to show that the supposed bandit had aroused the latent spark of love in the girl's breast and that while he rode away he unconsciously

(Continued on page 37.)

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.



Meeting of the Black Hundred

The Balloon Is Wrecked and Falls Into the Ocean

Group of Principals in the Million Dollar Mystery

# The Million Dollar Mystery

Story by Harold McGrath. Scenario by Lloyd Lonergan

## Thanhouser's Newest Million Dollar Production

**T**HIS most costly serial motion-picture production ever brought out will soon be ready for exhibitors. First release date is June 22nd. Two-reel installments will be released each week. The Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe, Buffalo Courier and 200 other leading newspapers will print this stirring story simultaneously with the appearance of the films. *And, remember, \$10,000.00 will be paid for the best solution of this startling mystery.*

You never have seen a serial production of such magnitude as the Million Dollar Mystery. In this wonderful, new photo-drama you will see scenes never before attempted.

The falling of a balloon in mid-ocean—the actual pictures of the sea bottom's mysterious life and vegetation—scenes of very rare quality and value will be shown in this stupendous, million dollar production.

Exhibitors must act quickly to receive early bookings. The Million Dollar Mystery is an independent release and may be had regardless of the regular program used. For full information apply to

### SYNDICATE FILM CORPORATION

71 W. 23rd Street  
NEW YORK

100 W. Washington Street  
CHICAGO

or Syndicate Film Corporation representative at any Mutual Exchange



## The Thanhouser Three-A-Week

Tuesday, May 26th. "Was She Right in Forgiving Him?" (2 reels). Includes a galaxy of Thanhouser stars—Maude Fealy, Harry Benham, Lucy Payton, Carey L. Hastings, Helen Badgley (Thanhouser Kidlet), N. S. Woods, Arthur Bauer, May Dunn and

Frank Farrington.  
Friday, May 29th. "The Legend of the Snow Child." A beautiful story with wonderful scenic effects. Classically portrayed by: Riley Chamberlin, Carey Hastings and Marion Fairbanks.

## Thanhouser Film Corporation

New Rochelle, New York

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program



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## LETTERS AND QUESTIONS

Answered by the Film Man

F. A. A., New York City.—Brinsly Shaw is at present with the Lubin Company. May Buckley is at present appearing with the Colonial Stock company, Cleveland. Scenarios and matters concerning the players in "The Beauty" and "Flying A" pictures should be addressed to Santa Barbara, Cal.; business matters to the general office, 6227 Broadway, Chicago. There is no truth in the rumor concerning G. M. Anderson. Most actors in motion pictures have had previous stage experience, though many have worked up from "extras." If you are willing to start at the bottom and wait through the lean days as an extra, it might be worth trying. Remember, that you have to learn what other men have made their life study.

C. F. E.—"The Fortis of Pauline" are being produced by the Selectie Company by arrangement with Pathe, through which the Pathe stars and studios are used. The Selectie Company has heretofore been merely an American distributing agency for foreign films, but recently announced that, owing to the success of the Pauline series, the arrangement with Pathe would be continued and American-made features added to their programme.

ROCKSWOLD.—"Mr. Aladdin," by Thomas H. Ince and William Clifford, is a production for the speaking stage, not a photoplay. It is hinted that it may be filmed later. You will find further information concerning "Mr. Aladdin" in our Los Angeles letter in this issue.

J. OBERMAN.—Lubin released a two-reel picture, "Home, Sweet Home," on July 23, 1913. The story was entirely different from that of the present Griffith Mutual picture.

## TO FILM OPERAS

Webb Talking Pictures Will Present Gilbert and Sullivan Works on Screen

BALTIMORE (Special).—The Gilbert and Sullivan operas are to be given a revival through the medium of George E. Webb's invention, the Webb Electrical Talking and Singing Pictures. Mr. Webb, who is a Baltimorean, will sail for England in July on the new steamship Aquitania, where the operas will be produced for his picture machine. This venture is being watched with unusual attention by theatrical people and by opera lovers as well, for it will mark a new step in opera in this country. The films will be made almost on the ground where Gilbert and Sullivan wrote their memorable works. The three plays to be produced will be "Pinafore," "Pirates of Penzance," and "Mikado." One feature that will make the films unique will be that the music of the opera will not be heard on the talkie. This will be left entirely to the theater orchestra when the films are produced. Mr. Webb said yesterday that he would reproduce the films in this country next Fall.

## BASEBALL ON THE COAST

LOS ANGELES (Special).—Universal City is running away with the baseball pennant of the Coast film league. The Universal film team is inviting every one to keep an eye on that aggregation, while the Majestic-Hellanca swatters proudly point to their professional and his "Wait! The end is not yet." The standing at present is as follows:

	Won.	Lost.	Pct.
Universal City	10	0	1000
Universal Film	9	1	909
Hellanca-Majestic	8	2	800
Keystones	7	3	700
American	6	4	600
Balboa	5	5	500

W. E. WING.

## MEDIATORS SEE VILLA FILM

Huerta's delegates to the mediation conferences at Niagara Falls took advantage of an opportunity to combine business and pleasure during their stop-over in New York last week, and attended the Mutual Company's Mexican War pictures at the Lyric Theater. They left seemingly deeply impressed with the photographic proof of Villa's strength.

Will Levington Comfort, the novelist and war correspondent, was another interested spectator of the Mutual's war pictures last week.

## NOVEL BEAUTY PRODUCTION

"The Dream Ship," by Eugene Field is being produced by the American Film Manufacturing Company under the direction of Henry Ford. The sets are in the line of Louis XIV, to which the Gillespie and Graham estates in Montecito, Cal., are admirably adapted. Costumes of the same period have been provided. The subject will be released on Tuesday, June 16.

## NEW AMBROSIO SALES MANAGER

J. Charles Grosbut is the new director of sales for the Ambrosio American Company, whose New York office are at 15 East Twenty-sixth Street.

for Gilbert Parker

Booth Tarkington

Margaret Deland

Emerson Hough

George Randolph Chester

## These World-Famous Novelists have added their Greatest Works to the Imposing list of Colonial Productions

Beginning at an early date the Colonial Motion Picture Corporation will inaugurate a notable series of Film Classics. These productions will present in elaborate photo-play form some of the best-known book successes of recent years—novels of vital interest known to many millions of readers. Chosen from the works of the most noted authors with especial reference to their picture possibilities, and produced by eminent casts under the direction of T. Hayes Hunter, these subjects will command immediate attention as Features of the worthiest type:

## THE SEATS OF THE MIGHTY

A Stirring Romance of Old Quebec  
By SIR GILBERT PARKER

## THE IRON WOMAN

A Powerful Drama of the Steel Mills  
By MARGARET DELAND

## THE GENTLEMAN FROM INDIANA

A Dramatic Narrative of the Middle West  
By BOOTH TARKINGTON

## 54-40 OR FIGHT

A Thrilling Story of Mexican Adventure and Intrigue  
By EMERSON HOUGH

## ADVENTURES OF WALLINGFORD

A Monthly Series of Wallingford Episodes written especially for the screen  
By GEORGE RANDOLPH CHESTER  
(First release scheduled for July)

TO EXHIBITORS: Colonial Film Classics will be released through the leading State-Rights Agencies

COLONIAL MOTION PICTURE CORPORATION  
18 EAST 41st STREET, NEW YORK

## NEW PHOTOPLAY THEATERS

A motion picture theater to seat five hundred is to be started soon at 208 and 207 Flatbush Avenue, Brooklyn, N. Y. Two old buildings that have stood on the plot for more than sixty years are now being torn down and construction work on the theater will be started in a few weeks.

Two motion picture theaters at the north-east corner of Sixth and Pine Streets, Philadelphia, have changed hands. One, measuring 74 by 100 feet, has been purchased by John Doyle of Adelphi House. The other property was sold by Comly and Mangle for Macdonald and Grella, the name of the purchaser not being given.

"The Castells" at 100th Street and Broadway is a late addition to the list of New York city motion picture theaters. "Mr. Barnes of New York" was the evening attraction at the theater, and Maurice Costello, after whom the theater is named, appeared personally on the opening night.

An open-air motion picture theater has been opened at the corner of Vassar Street and College Avenue, St. Paul, Minn., by a company in which L. N. Scott, Sam Newman, and Wright Huntington are interested.

# GILES R. WARREN

Author and Producer of Feature Films

Address . . . Dumont, N. J.

# ANNA LUTHER

LUBIN

THE CHANGELING—2 Parts

# CAROL HALLOWAY

LEADS

LUBIN PHOTOPLAYS

MARY CLARK IN THE PATRY HOLLOWAY SERIES UNDER DIRECTION OF JAMES HUNTER  
(Current Release—The Story of Lord G. part.) A Paramount Production



## FEATURE FILMS OF THE WEEK

### "WOLFE" IS SPECTACULAR

"The Conquest of Quebec" Filmed in Elaborate Manner by the Kalem Company—An Historical Treat

Five-Part Historical Drama Produced by the Kalem Company Under the Direction of Kenan Buel. Released on the General Film Photoplay Masterpiece Programme. Set for Release May 25.

General James Wolfe ..... Guy Coombs  
His Mother ..... Helen Lindroth  
Katherine, his sweetheart ..... Alice Hollister  
Lieutenant Arlechin, of Royal Americans ..... Jere Austin  
Marquis de Montcalm ..... Arthur Donaldson  
Marquis de Vaudreuil ..... Jean Shannon  
Mignonne Mars, a coquette ..... Anna Nilsson  
Hubert, her brother ..... Harold Livingston

The scaling of the heights of Quebec ranks in histories as one of the incidents that changed the course of empires. To have it reproduced before one's eyes in so careful and elaborate a manner as the Kalem Company has done emphasizes the story and drives it home with unforgettable vigor. While it is always refreshing to see historical episodes repeated, most of them have either been with an important basis of personal romance or else not historically correct. Either the amplitude of the undertaking or the locale of the reproduction has balked the producers.

It remained for the Kalem Company to conceive this project of filming a gigantic incident in the history of nations, and to do it correctly has meant an almost incredible amount of expense. It is asserted, on good authority, that this is the most expensive photoplay ever produced. About a thousand men were drilled for three weeks before being judged competent to take the part of soldiers or to wield the firearms. The replica of the ship in which General Wolfe sailed up the St. Lawrence was hired at big cost from the Canadian government. A fleet of twelve vessels, the very number that Wolfe used, was either hired or constructed. The uniforms, used at an historical pageant a year before of the same subject, and correct, both English and French, to the last helmet plume, were also secured at considerable expense. The very tribe of Indians who sided with the French, or, rather their descendants, was brought from Montreal to take their place in the "fighting."

In a matter of this kind we are inclined to congratulate the director, Mr. Buel, more than the scenario writer, for whose guidance the pages of history are open. The director, however, has been forced, whether on land or sea, to give the figures their correct meaning. The coming of the English ships up the river, twelve in number, the capturing of a French pirate who was forced to guide the flotilla up the river at the peril of his life, and the anchoring opposite Quebec. All this in the mighty assault in the year 1759, when the English made a three-sided attack, with Quebec and the subjugation of Canada as their object, is a replica of what is written in history.

General Montcalm arrives at Quebec to take charge of the French forces, encamped in tents, a setting the magnitude of which has seldom been exceeded. How he gained the enmity of Marquis de Vaudreuil, who was forcing his attentions upon Mignonne

Mars, is one of the more personal elements in the play, which included the love story of that girl with a lieutenant of the Royal Americans. How the English land on the island of Orleans and drive the French away, and how the latter attempt to burn the English fleet with fire ships, is all accurate and ever interesting. The English fleet bombards the town and the Kalem Company were lucky in finding some of the original houses, still riddled with shot and shell, to reproduce on the screen. The havoc of the fleet is well shown. How the English made their first unsuccessful attack and are driven back is all shown. General Wolfe is depicted, the more so as he feels his death approaching. Now comes the historic ascent, where Wolfe lands his picked five thousand soldiers, and they scale the narrow ravine running down to the river. A good French accent enables them to surprise the watch on duty. The English, with their stripes and bars, are now drawn up against the French and their *leur-de-lis* on the plains of Abraham. The attacks, counter-attacks, the surprises, the magnitude of the picture where so many men are concerned, are all accurate in detail and highly impressive when produced by a company that has made a specialty of historical accuracy and the handling of a large number of extras. It is during the fight that Montcalm, after being refused aid by Vaudreuil, is shot, and the very house to which he was carried mortally wounded is shown on the film. The company was also granted exclusive permission for this picture, to duplicate the fighting around the remnants of the original wall, of the siege of the city, until its later surrender by the French. As the body of Wolfe, who dies as the victory is being announced, is carried to the funeral ship for transportation to England, the legend reads: "The Paths of Glory Lead But to the Grave."

There is the more personal narrative, very much in the background, which is used to knit together into a more connected story some of the pictured episodes. But, above all, the film offers itself as an absolutely correct reproduction, unadorned, in action and locale, of the memorable siege. Aside from the entertainment qualities, or what slight romantic qualities it possesses, the historically educational qualities cannot be exaggerated. To the embryo historians, to those of us who have forgotten a good deal of what we did learn, this picture must present itself in unmistakable, unforgettable, and flawless manner.

Next to the director the work of the camera artist deserves the greatest praise. The very size of the pictures and the number that must necessarily be included mark out his path as difficult. Many views of great depth, as the ships coming down the river, the battlefield, the bird's eye views over the city and the falls, mark some of the pictures as in the forefront of American photography. It is a difficult picture to produce, and it has been produced with the height of success. We cannot but feel grateful to the company that has gone to all this trouble, for the result is one that should be viewed by every citizen on both sides of our Northern border.

Argentina is the scene of the action and the period that of hoop skirts, a fashion apparently adopted by the women of South America, as well as their Northern sisters. Robert Wainwright has not been in Argentina long before he is impressed by the brutality of the administration of President Rosas, whose tenure of office is threatened by revolutionists. He finds a kindred spirit in Bonita, daughter of Don Arana, the president's Foreign Minister, and inspired in part by her, in part by his own conscience, plans to join the revolutionists. After being threatened by the spy, Tiro, he boards a ship for the United States, but jumps overboard, swims to land, and under the name of Captain Alvarez, becomes a daredevil leader of the revolutionists. The plot leads to the overthrow of President Rosas and a happy culmination of the love of Alvarez and Bonita. The audience is kept in a desirable state of uncertainty about what is going to happen next. Even the fate of the principal characters is doubtful until near the close of the film, so that we have a real climax and no anti-climax.

The battle scenes are made notable by the effective placing of large bodies of men, their spirited movements and flawless photography, beautifully tinted. Excellent light effects are frequent, and Director Sturgeon



EDITH STOREY AND GEORGE HOLT.  
In Vitagraph Theater Feature, "Captain Alvarez."

### NEW VITAGRAPH BILL

"Captain Alvarez" Stunning Romance—"Wife Wanted"—Week Brings Another Pauline Peril

#### "Captain Alvarez"

Bonita ..... Edith Storey  
Robert W. Wainwright (Captain Alvarez) ..... William D. Taylor  
Rosas ..... George C. Stanley  
Tiro ..... George Holt  
Don Arana ..... Otto Lederer  
Mercedes ..... Myrtle Gonzalez  
Gonzalez ..... George Kunkel

As director of the Western Vitagraph Company that made this six-part drama, Rollin S. Sturgeon may place another conspicuous feather in his cap. The notion that Paul Gilmore's stage creation had the makings of a first-class photoplay was a happy one, and seemingly Marguerite Bertach was just the writer to twist Captain Alvarez into scenario form without breaking any of his structural joints. In its new surroundings, the best that California can afford, this drama of picturesque South American revolutionists is thoroughly alive and consistently in the vein of adventurous romance. It appeals to the eye, it satisfies a desire for a good story, and it offers several blood stirring battle scenes. Once again the spectacular possibilities of California are emphasized.

Argentina is the scene of the action and the period that of hoop skirts, a fashion apparently adopted by the women of South America, as well as their Northern sisters. Robert Wainwright has not been in Argentina long before he is impressed by the brutality of the administration of President Rosas, whose tenure of office is threatened by revolutionists. He finds a kindred spirit in Bonita, daughter of Don Arana, the president's Foreign Minister, and inspired in part by her, in part by his own conscience, plans to join the revolutionists. After being threatened by the spy, Tiro, he boards a ship for the United States, but jumps overboard, swims to land, and under the name of Captain Alvarez, becomes a daredevil leader of the revolutionists. The plot leads to the overthrow of President Rosas and a happy culmination of the love of Alvarez and Bonita. The audience is kept in a desirable state of uncertainty about what is going to happen next. Even the fate of the principal characters is doubtful until near the close of the film, so that we have a real climax and no anti-climax.

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has increased the impression of spaciousness in deep interiors by leaving them free of superfluous furniture. The bareness of the main room in Don Arana's mansion adds to its dignity. Wherever it is feasible dissolve scenes are used to tell the audience what is in the minds of the characters.

Edith Storey makes an acceptable Bonita, but the dominant figure in the cast is William D. Taylor as Captain Alvarez. He has a virile, sincere manner, entirely free from affectations, and he plays the part with a pleasant touch of reckless bravery. Some of the most thrilling moments in the picture show Mr. Taylor as a daring rider breaking in an untamed horse. George Holt and Otto Lederer give telling character sketches, and among others in a well chosen cast Myrtle Gonzalez should be mentioned for her attractive presentation of Mercedes, the friend of Bonita.

#### "Wife Wanted"

Uncle Joe ..... Albert Roccardi  
Henry ..... Ralph Ince  
Billy ..... Billy Quirk  
Grace ..... Anita Stewart  
Emily ..... Lucille Lee  
Her Father ..... James Lackaye

If all farces could profit by such humorous orchestral accompaniments as are supplied at the Vitagraph Theater, laughs would increase about 100 per cent. Brisk acting of good farcical situations, skillfully directed by Ralph Ince, will make this two-reel picture enjoyable on any screen, but it is doubly so under the present auspices.

Henry needs a wife in a hurry to satisfy the demands of Uncle Joe, who offers his nephew \$5,000 when he marries. The young man falsely declares that he is married, and then to make good when his uncle pays an unexpected visit, borrows his friend's wife, despite his promise to elope with another girl that evening. Billy, robbed of his wife, is forced to assume the position of butler. While the trio is engaged in fooling Uncle Joe, Emily is at home waiting for Henry to elope with her. She is all dressed up with no place to go, until a telephone message gives her a distorted notion of what is happening. Then she calls a taxi and in a few minutes asserts her rights very emphatically, having brought her father to aid in upholding the family honor. The mix-up ends with a united laugh, after the manner of orthodox farce.

Billy Quirk and Ralph Ince take the lead in a capital comedy cast that misses none of the amusing points of the story and adds some on its own account.



PRINCIPALS IN "WIFE WANTED," VITAGRAPH THEATER COMEDY.

From Left: Ralph Ince, James Lackaye, Billy Quirk: Lower Row, Lucille Lee, Albert Roccardi, and Anita Stewart.

June 10th M. P. Convention Everybody  
10th M. P. Exposition NUMBER Represented



**"THE PERILS OF PAULINE"**

Fifth Episode in Holistic Production, Acted by Pathe Players. Two Reels. Released May 18.

Pauline ..... Pearl White  
Harry Marvin ..... Crane Wilbur  
John ..... Paul Cameron  
Miss Sampson ..... Frances Carlin  
Miss Sampson ..... Eleanor Woodruff

Even apart from its connection with previous chapters of Charles W. Goddard's "Americanized" story, this installment is distinctly good melodrama. Any one meeting Pauline and her friends and enemies for the first time will find them concerned in an affair quite complete in itself. It begins peacefully and ends likewise; but in the interim there is some of the best photographic excitement that this series has brought forth. The plot is effective, so is the acting; and the strength of both is materially increased by some notably fine studio sets representing the interior of a Chinatown den, if anything so elaborate may be called a den. Here, as in earlier scenes, that of a spacious drawing-room, for example, the Pathe Company has supplied an unusually substantial production, perfectly photographed.

Pauline, still hungry for adventure, suffers an unpleasant twinge of jealousy when she sees Harry sitting with his arm around Miss Sampson. As a matter of fact, they are merely hatching a plan to keep Pauline away from further harm; but she does not know this, and out of pique flirts with a long-haired musician. He wants to marry her. Owen suggests kidnapping; and, to carry through their plan, a slumming tour in Chinatown is proposed.

Bachinelli, the musician, has engaged the services of a number of his Black Hand friends; and they, in turn, make a satisfactory arrangement with the Chinamen employed in the den. At an opportune moment, Pauline is caught, bound, and thrust inside of a giant Chinese idol. When Harry comes to free her, he displays the strength of half-a-dozen men; but is pretty nearly helpless before the police appear on the scene.

The critical moments in the film have the force born of sincere acting and careful direction. Crane Wilbur and Pearl White work together with excellent results, and in other roles the cast is satisfactory, as in the past.

**"THE ROYAL BOX"**

Four-Part Feature Photodrama Produced by the Selig Polyscope Company from the Play by Charles Coghlan. Directed by Oscar Eagle.

Cells Pryor ..... Gertrude Coghlan  
James Clarence, actor ..... Thomas Carrigan  
Prince of Wales ..... Clifford Bruce  
Count Felson ..... Palmer Bowman  
Lady Felson, his wife ..... Adrienne Kroll

Those who remember back to the year 1888 will recall the small rage which this drama created. In the cast at the time were the author, Charles Coghlan, and his daughter, Gertrude Coghlan, who played a minor part, at first, that of Juliet, in the play on the stage. To connect the present with the past, Miss Coghlan takes the lead in the present play, by her father, which has been set to the screen and produced in four reels of an interesting but, at times, not well-established series of motives.

The subject is old English; and with the spirit with which it is handled there is at once an at-home atmosphere, which is the highest tribute that it bears. Its subject bears a kind of Dickens-Thackeray touch, including not only the drama of the times that they portrayed, but also its humor, ably contributed by the minor characters. It is necessary to say, however, that, while the spirit of the play has been well reproduced, the action of the plot is slightly clouded. It seems as though the abundance of dialogue and immaterial action had clouded the main essentials of narrative, which, however, would have been more understandable with a few added subtitles.

To those who think that a picture is impossible without a killing or a hold-up, or some similar piece of aggressive action, let this offering be a lesson. It succeeds in holding its audience for an hour without the sign of the more deadly action, or, for that matter, without any great suspense. The ending is rather abrupt, as pictures go, but ends well, in spite of the absence of the usual embrace. Some delicate situations are handled in a thoroughly clean and characteristic manner.

Gertrude Coghlan, the lead, acquits herself well. Perhaps a little above the part, she nevertheless gives to the part the verisimilitude and unostentatious artistry that is her tribute, from the stage and her intimate knowledge of the part, to the motion picture. The work of the others—all of well-known ability—needs but the brief comment that they kept at all times alive to the smallest opportunity.

**"JOHANNA, THE BARBARIAN"**

Two-Part Special Feature Photodrama Produced by the Vitaphone Company. Directed by Ulysse Davis, from the Scenario by Maria A. Wing. Released May 19.

Johanna, mountain woman ..... Anne Schaefer  
George, her son ..... Paul Willis  
Randolph, engineer ..... Alfred D. Yessburgh  
His wife, invalid ..... Daisy E. Smith  
Jules, dancer ..... Jane Novak  
Miss Foreman ..... Duane Wazar

Anne Schaefer is practically the whole of this two-reel feature. Here is an unusual and dominating personality; the character of a relentless woman, hardened by the buffetings of fate, working to support herself and child, and doing it by muscular force. It is that type of determined woman, not the least afraid of men, who

whips her way to success. It is a hardened, virile, unsentimental type that holds the attention more than anything else in the play. For the other characters are all built around her, and the first reel is used in placing them in their proper relationship, and the last reel proceeds to give more views of this remarkable character. But there does not seem to be a plot worked up to, nor any involved situations, that call for the certain interest. The other characters are merely to give the one woman a chance to move on her relentless way, and, when done with, disappear. There is the woman, a dancer who loves the husband of the invalid wife, and follows him to the small town where he has gone with his wife, to try and negotiate a road through the property of Johanna, the obstinate woman, who will not grant a passage over her land. She is first seen horse-whipping the bully of the town for trying to force her little son to drink. The husband sees that, and despairs of handling such a woman, while failure to get her permission to go through her property means ruin for his mining firm.

The invalid wife has meanwhile made friends with the little son, and her kindness to him leads the woman to drive the infatuated dancer out of the town with the whip, and to grant the mining company desired permission.

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**JAMES J. HUMPHREY**  
CHARACTERS

IN PREPARATION  
**MICHAEL STROGOFF**  
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Character Comedienne  
Edison Studio New York

## REVIEWS OF FEATURE FILMS

## LICENSED FILMS

### "THE LINE-UP AT POLICE HEAD-QUARTERS"

Six-Reel Feature Produced under the Direction of Frank Beal for the Nippon Feature Company and Presented by Gus Hill and William J. Counihan.

Deputy Police Commissioner of New York, George S. Dougherty  
James B. Maxwell, a millionaire, Horace Vinton  
Yess Maxwell, his daughter, Marion Swayne  
Dick Vernon, chief aide of the commissioner, Joseph Levering  
Dopey Dan, leader of the gang, Martin Faust  
The Morgan, a crook, J. F. Buckley  
Ben Morgan, his brother, Harry Schenk  
Fanny Fields, one of the gang, Marion Hutchins  
Spils Dorgan, crook, John McVeigh

Frank Beal must have had an interesting time filming "The Line-up at Police Headquarters." It is a picture of thrills, packed to the brim and overflowing with all the thrills that a scenario writer could imagine or a director screen. And the thrills are physical thrills, not struggles of the mind, which means that the players actually experienced the happenings seen on the screen.

But the thrills are not the only offerings of the picture. Joseph Levering and Marion Swayne, two capable players, appear in the leads, and you can imagine the Barker saying it—former Deputy Police Commissioner George S. Dougherty—enmeshed in the plot and seen often enough to satisfy the most particular young idolizer of detectives. The Bertillos and Super print systems of identification, the "third degree," and other methods of police work also parade on the screen.

The thrills start very early in the picture, a safe-robbing scene, in which the crooks actually have to work, contrary to the usual procedure of screen thieves, who make a few taps and the safe opens, being among the strong ones. Then Dick Vernon shames those of you who tremble at the thought of jumping on a fast moving trolley, when he leaps on the moving hydroplane to engage in a pistol duel with Spike Dorgan, who makes number one of the crooks brought to justice. Dopey Dan, another of the crooks, is brought to bay when Vernon follows him aboard an ocean liner. Dan jumps overboard to escape the detective, but Vernon is after him and they are dragged aboard a police tug.

There is an interesting love story, concerning Vernon and Vera Maxwell, weaved in the action. The entire cast is capable and photography satisfactory.

### "THOU SHALT NOT"

Name Drama in Four Reels, Produced by Will H. Davis.

Bob Cooper, Stuart Holmes  
Jim Dawson, Hugh Jeffrey  
Jack Stone, Harry Collier  
Peter Cooper, C. W. Travis  
Jane Cooper, Edith Haller  
Heien, Frida Boehm  
Joe, Samuel Howard  
Nell, Lois Howard

The name producers are notably partial to daring light effects—a dark scene with the features of one character illumined by a camp fire, or perhaps the blackness of the night is pierced by the feeble rays of a lantern, focused, of course, on whatever point of human interest the scene contains. Photography of this kind may furnish just the right atmosphere for a creepy bit of melodrama, but there are the dangers of overdoing it, or not doing it particularly well. This picture contains some very good camera work, likewise it contains some that is odd, rather than attractive.

As for the story told in "Thou Shalt Not," there is little to attract extended comment. It is melodrama, and rather good melodrama, in that whirling bullets and consequent excitement are almost continuous. Most of the action is supposed to take place in a mining town in the Far West, where dance hall and street brawls are staged in the usual melodramatic fashion. The plot chiefly concerns Bob Cooper, an unsuccessful miner, his wife, and Jim Dawson, the man she attempts to elope with. Bob follows the fleeing pair, kills Dawson, and then finds that his wife has died of fright. Thereafter the miner lives under an assumed name, while the relatives of the dead woman are looking for an opportunity to take his life. Fortune places Cooper in the hands of Dawson's widow, who falls in love with him and saves him from the police.

The interior sets generally give a correct background for the action. The cast is efficient throughout, with first credit about equally divided between Stuart Holmes, Hugh Jeffrey, and Edith Haller.

### "THE CALL OF THE TRIBE"

Two-Part Feature, Produced by Frank Montgomery for the Kalem Company, Featuring Mona Darkfeather. Released June 3.

Nookah, Indian maid, Mona Darkfeather  
Chief Bear, her father, Big Moon  
Curry, Indian student, Art Orton  
Captain Huff, army surgeon, Rex Downs  
Dr. Huff, his brother, Charles Bartlett  
Ellen, his daughter, Eva Smith

The cast, with the exception of the principals, has not been well chosen nor do they act sufficiently well to live up to the requirements of the scenario. But the principals make up in artistry and accomplishments what the others may lack.

The ambitious Indian is the friend of the army surgeon, who encourages him in learning and in the practice of medicine.

A part of the first reel is consumed in the shooting of a white man and the subsequent practice it enables the "coming" doctor to have. Then, leaving his Indian maid, the daughter of the chief, he travels East, where he becomes the protégé of the army surgeon's brother, graduates at the head of his class, and falls in love with the daughter of his Eastern benefactor. Soon they announce their engagement, but the father disapproves him, saying, "You are only an Indian." There is a complete change of environment in this part of the film, in the customs of the well-dressed Indian from that where he later rejoins his tribe.

The chief dies about this time and sends the Indian maid to call the young man back to assume the leadership of the tribe. He receives the call, remembers his vows to the girl, the more readily as the white girl has easily forgotten him, hearkens to the wishes of the chief, and is last seen in his grand regalia, the chief among his own people.

### "ETTA OF THE FOOTLIGHTS"

Two-Part Feature, Produced by the Vitagraph Company under the Direction of Maurice Costello and Robert Gaillard. Scenario by W. A. Tremayne. Released May 22.

Lord Wentworth, Maurice Costello  
Hon. Jack Chester, Gladden James  
Briton Belmont, Charles Kent  
Theatrical Producer, Robert Gaillard  
Etta Lane, Mary Charleston  
Irene St. Maur, Jane Fennelly  
The Kids, Dolores Costello  
Helen Costello

This feature suffers the most by comparison with the other recent releases by this company. There is nothing at all that can be found fault with as to the dramatic sequence, but the plot lacks strength. What it does possess is a remarkable cast, but here again the offering gave Mr. Costello but little chance for distinctive work; and the story places him in a very unfavorable light. Probably the best work was contributed by Jane Fennelly; here was not a lengthy part, but it counted every minute. The Costello kids are capital. Not so the mother who was made up too young for the part. Mary Charleston is always herself and astonishes, with each new role, at her wonderful versatility.

The chorus girl is given instructions by the old-time actor so that when the leading lady, disappointed because Lord Wentworth will not buy her a certain piece of jewelry, quits in a huff, she jumps into her place and makes a tremendous hit at the premiere and succeeding performances. The noble then turns his attentions to her, but the old actor calls for her every night. One rainy night (when the moon seemed to shine as bright as ever) he persuades her into his motor car and locks her in a room in his house. The old actor has followed in a motor car and rescues her. He chides the lord, by bidding him be ashamed to attach her sanctity before the portrait of his dead mother. Exit the actor with the girl and a repentant lord remains behind, for a year later she receives a letter from him begging pardon and asking her to marry him. She consents.

### "THE VOICE IN THE WILDERNESS"

Two-Part Feature Photodrama, Produced by the Essanay Company. Released May 22.

The Author, Francis X. Bushman  
His Gay Wife, Irene Wardell  
The Sculptress, Gerda Holmes  
The Other Man, Bryant Washburn

The laboring man and the gay woman have been done before, but never in quite this environment. The husband decides to move to the country and live among the trees which he loves, and there imbibe his inspiration. The woman is drearily unhappy, her only solace being the social columns in the papers. It is in this environment that the third woman, a sculptress and a very lonely one, to judge by the picture, is introduced. What is the result?

Various screen-authors would have answered it in different ways. But before proceeding to the climax the plot is further complicated by having the wife inherit a fortune, while her husband is supposed to have fallen from the cliff and been killed. The fall occurred, but he was rescued by the sculptress, under whose ministrations he recovers. She tells him that his wife, who in reality has left to receive her unexpected inheritance, has deserted him.

The temperament of the author matches finely that of the sculptress, as they are seen many times working in harmonious content, she at her clay figures, he with his pen and paper. It is at this moment that a note is discovered from the wife, saying that in case he had not been killed that she had gone to the city to claim her inheritance and that he was to follow her. There remains, according to law, but the question as to which the author will sacrifice, the husband or the wife. It is treated throughout as more of a study than a drama, for the least is made of the fall over the cliff while the most is made of several symbolical incidents explanatory of character.

The answer is given when the husband, traveling to the city, on the receipt of the note, sees his wife, through the window, being married to a man more to her liking. She thinks him dead. What may not be legal is right, for he goes back to the woods and the sculptress.

**The Road to Pinedale** (Biograph, May 25).—To this one-reel drama of considerable strength there is added some wonderfully rich stage effects and with it some capital work by the camera man. There is the usual divided interest that keeps the attention at several places, and finally ends by clearing away all the obstructions and the wedding scene and the cast. Pinedale, with its hard labor, is shown as a healthy place and one where recovery from galloping consumption becomes possible. Due to familiarity with many picture motives it is possible to catch the drift of this drama after it has started. The one brother commits forgery and it is discovered on the wedding eve and he is about to be arrested at the altar when his brother, who has consumption, and does not expect to live, takes the blame for the forgery. Years later he escapes from jail only to be led back, but in that time interests his former sweetheart in the art of his business. The Governor, being acquainted with the facts, issues a pardon, and the wife of the other man, who has been mistreated, confesses to his crime. In a struggle he is killed by a fall down the stairs.

**Red Riding Hood of the Hills** (Essanay, May 25).—This is a one-reel Broncho Billy offering disguised as to its title. G. M. Anderson, Marguerite Clayton, Lou Willard, Carl Starobin and Harry Todd are the usual cast. There is a certain type of novelty to this offering that distinguishes it instantly from others of the Broncho Billy nomenclature. There is a good deal of the innate courtesy of the West that strikes its heart-note at once. The worst villain the play possesses is a crook and who apologizes as soon as his actions are pointed out to him. There is the commendable strain of the unexpected that is another mark of the Western rough-and-ready-play. Not set with any undue distinction, nor lit with more than average clearness, it will nevertheless give its audience a pleasant quarter of an hour. The girl wanders into the hills and the train leaves without her. At the next station her father sets of to come back and a search is instituted. She has wandered into the cabin of Broncho Billy, who, seeing the girl, who has come quietly to sleep, quickly locks out of the house and makes a ready bed with his saddle for pillow. His partner is not so polite, being loaded with drink, but walks boldly into the room. The girl screams and Billy, who rescues the girl. The searchers arrive and the girl leaves with her father. No contract is registered, but the film closes with each visioning the other.

**A Country Girl** (Lubin, May 25).—Anything that differs ever so slightly from the established order of photo-novels is bound to be so highly commended that the fact of its not being very strong drama should be overlooked. This is nothing more than an episode which Edgar Jones staged and acted in the lead with Louise Hart opposite him. The scenario is by George Terwilliger. The way it has been screened is highly commendable in every feature, so that the tough dance hall was not realistic either without or within. The young couple leave the country behind and establish themselves in the city. Here he is too busy at his work, while the sound of music sets her body a-thrill. Lonesome, one evening, she goes to a tough dance hall she has seen advertised. The toughest of the tough comes to dance with her and disarms her with the new forms of dancing for the future. They travel all the way home to enjoy an old-fashioned dance—a barn dance.

**The Estrangement** (Relig, May 25).—There is a great deal of the spirit of Philomena and Lucia, to those who remember their mythology, in this one-reel drama. The husband leaves his wife and two children as a worthless dreamer and poet. She runs a boarding house. Then twelve years pass unmarked. He is a rich and bearded man, who is coming home from Alaska to see about his family. The wife has not changed much in appearance, but the children are worthless like their father. He returns, and is unrecognized by his own wife. She gives him a meal when his own children refuse him alms, as he pretends to be a beggar. Then he shares, dresses well, and enters the home as a boarder. Still his wife does not recognize him. He follows his own children through their rotten existence, until one day his son thrashes another, who would be fresh with his sister. Seeing the makings of manhood in him at last, the father reveals his identity, and his wife jumps for his embrace. The war the picture has been photographed in one of its best features. While a little thought might seem to show the absurdity of some of the action, it nevertheless makes a very acceptable photoplay in possessing more than the usual amount of interest.

## FEATURE FILMS

**The Sheep Herder** (Victor-Universal, May 25).—Warren Kerrigan and the camera man have made this one of the best Universal offerings of recent times. Although it ends in a couple of conventional clichés the characters were kept so well separated throughout that we were almost longing for the final embrace that would see a wife and her husband separated in the first scene, united again. Director De Gramse has chosen his picture wisely; for pictures that are some of them worthy of more than temporary fame. The film is staged in the sheep country with its undulating hills, the sage brush plains, the sheep, and the sheep herders in their usual manner, grazing across the screen. They make a pretty setting, and add to this some occasional views against the sun, or where the flocks are outlined against the sky on a distant ridge with the sun against the face of the camera, and the result is one that will cause many audiences to pass in rapturous delight. One's attention is entirely engrossed by the screen beauty to forgetfulness of the action. There is lots of that, as where the son grows up and takes his place, as shepherd, on the ranch of his father, unknowing that his mother left her husband in the first of the play. He later takes a position as shepherd on a neighboring ranch of unenviable reputation, in order to save the money to send for his mother. When she arrives the other ranchers come to drive him away, but the wife recognizes her husband, while Kerrigan is free to go ahead with the wife of his father. As mentioned, the photography alone would make this picture a success, but the acting also includes some very commendable work.



## REVIEWS OF FEATURE FILMS

## "WHEN THE MEN LEFT TOWN"

Two-Part Feature Produced by the Edison Company Under the Direction of C. Jay Williams. Scenario by Mark Swan. Released June 8.

Mrs. Dawley, Margaret ..... Little Conway  
Herbert ..... Mrs. C. Jay Williams  
Tom Carson ..... Arthur Housman  
Ottawa ..... William Westworth  
Plain Clothes Woman ..... Arline Conklin

Heretofore this subject, that of the suffrage-bonded female, has been the subject for brief burlesque, short and very often exaggerated ridicule that seemed as comedy material. It has remained for C. J. Williams to take the subject into more lengthy consideration, with Mark Swan as his aid. The result is two thousand feet of film, ably directed, that because of the nature of the subject holds the smile to the front at all times. Not only is there a subconscious stimulus of mirth at all times, but at frequent points it turns to the more explosive form of laughter. A large number of extras have been handled with the seeming ease of experienced actors, some of the countryside scenes are full of grace and true atmosphere; and, above all, the conception of a few of the female characters calls for a measure of praise not only for Mr. Swan, but for the artists who have appeared in the parts.

The women win every office in the town election, while the male candidates are down and out. The mayors rule, and her subordinates surround stopping smoking on the streets and the consumption of beer anywhere, and generally making a nuisance of themselves. So the men hold an indignation meeting, and decide to leave the town. Therefore exit the male portion of the town; and we see them converging from all the streets toward a common place of hiding. The women say: "Let them go." And we see the genus femina collecting the ashes, delivering the express packages, and trying to run the trolley system; only the trolley system refuses to operate. In this state mothers are yearning for their husbands, and children for their daddies when a public demonstration is held, and it is decided to ask the men to return. This they do, amidst the great rejoicing of the women folks, while all the women office-holders resign their offices. A love story is included in the plot.

## "LOVE'S LONG LANE"

Lubin Drama in Two Reels. Written by George Terwilliger. Released May 20.

Lucille ..... Louise Huff  
Cecil Langley ..... Edgar Jones  
Ernest Hayes ..... Fred Tidmarsh  
Jackson ..... Herbert Fortier  
Mayne ..... Frankie Mann

George Terwilliger has not made the heroine of his drama very convincing, unless we are to believe that a woman is most convincing when she is most contradictory. Lucille is so thoroughly a slave to expensive luxuries that she discards a poor man, whom she loves, to marry a wealthy man, whom she does not love. This happens early in the story, at the very gateway to love's long, and it might be added, lonely lane. For Lucille is the most unresponsive of women. She accepts everything that money can buy from her husband, Cecil, and thinks only of Ernest, whom she liked.

Apparently this unhappy condition would have continued indefinitely had not Cecil lost his fortune on the stock exchange, and with it his power to supply luxuries. Then, and not until then, does Lucille realize that she loves her husband. In other words, this delicate butterfly of a woman sacrifices her love for Ernest because he is poor, and a year or so later falls in love with her husband because he is no longer wealthy. This seems a little bit like boxing the emotional compass.

But, after all, Lucille's character is only a small part of an interesting and generally well developed plot, in which much attention is paid to the career of Ernest, after his unfortunate affair with Lucille. The financial ruin of his successful rival is the chief aim of Ernest's existence. In time, he appears to have brought this about, and Cecil, in despair, spends the night on a park bench thinking things over. The next morning he buys a newspaper and reads that his wife has sacrificed her few remaining securities to save him from disgrace. They are united in the bonds of love for the first time, whereas Ernest is evidently reconciled to marrying his stenographer.

All of the roles are sincerely played, and in the matters of settings and photography the production is creditable.

## "THE PRECIOUS TWINS"

Two-Part Feature Comedy Produced by the Pathe Company. Released May 10.

John Grafton ..... Charles LaFevre  
Edith Munn ..... Della Connor  
Helen Munn ..... Sam Bran  
His Wife ..... Caroline Rankin  
The "Twins" ..... R. G. Rice  
Nurse ..... Mrs. Stuart Robson

Deception is always a good card and in this case proves a trump as well. It is one of the legitimate and admirable situations that a comedy conception as few others will. This offering is 100 per cent. funny, not the rough type of humor, but that kind which depends upon the ludicrous situations, the comical antics, the ridiculous cos-

tumes, but throughout its length shows not a sign of the rough and tumble humor which so often gets the heartiest laughter. For the way in which it has been handled from the scenic standpoint, or the competent way in which the actors have acquitted themselves, nothing but the sincerest praise exists. The stage frame, the two "twins," and the fat girl give the play its added zest of fun. Charles LaFevre is a clever actor, who makes his gestures comprehensible and yet comical for all.

The girl's father refuses the young man, because of his small salary, so he conceives the idea of writing his uncle that he has been secretly married several years, and that the expenses due to their baby are doubled. Delighted, the uncle doubles the allowance, but the next day writes that he is coming on a visit with his wife. To get out of the embarrassment the girl poses as wife and a dwarf from the theater is dressed as a baby. Later the dwarf's girl comes and she is introduced as the twin of the baby, and later the fat girl is introduced as their nurse. Naturally, endless complications and fun is gotten out of the situation until the deception is found out. At first infuriated, the uncle finally gives the couple his blessing.

## "ON THE MINUTE"

Two-Part Feature Produced by the Selig Company Under the Direction of R. A. Martin from the Script by W. C. Clifton. Released April 11.

Henry Biddle ..... Joe Hamilton  
Marion Biddle ..... Ada Lane  
William Biddle ..... Ed. Ireland  
John Weaver ..... Edwin Wallace  
Thomas Reman ..... William Stowell  
Jimmie Nolan ..... Guy Watson

There are so many nice things that might be said of this reel and a major fraction of a second reel that space forbids the mention of but a few of them. It is, as the title suggests, a melodrama, with all the old-time surge of excitement to it.

It gets over the usual scenes quickly, and yet by means of unusual ones. The story bears a three-sided interest, characters that vibrate with life, and are above all well differentiated. It carries time and again little touches of the unusual yet true-to-life thoughtfulness of the director. It is carried out by the actors at the cost of much hard work and rough acting. It bears powerful scenes throughout, and is thoroughly comprehensible every foot of the way.

The daughter of the author is obliged to seek livelihood and secures the position as the secretary to the new mayor. The grafting politician wants the mayor's signature to the bill concerning the purchase of the gas works. The mayor intimates that he will veto it. The politician decides to kidnap the mayor, since if the bill is not vetoed and delivered back to the council within three days, it becomes a law. The mayor places his veto on it and locks it in one of the vaults. Then they kidnap the mayor. The next day the mayor not arriving, the secretary is worried. Twelve o'clock draws near. The council is waiting for the bill from the mayor. The politician decides to secure a certain incriminating paper in the mayor's desk. He sends an expert on locks. The girl corners him at pistol point, and forces him to open the vault with the bill in it. She rushes up on the minute of twelve and delivers the bill. "Curse!" mouths the politician. The mayor arrives in his office, having escaped from the kidnappers, and the way in which he blesses the girl for her part in the affair seems to be more philandering than paternal.

## FOR PHOTOPLAY AUTHORS

(Continued from page 30.)

left fond memories behind him. It was an unusual ending, particularly unusual for a Western plot, and it proved a pleasing surprise to a jaded audience which, figuratively, sat up and took notice. It is the attention to trifles, care as to the little things, that go to make perfection, and the unusual ending can always save an otherwise ordinary story. Do you endeavor to write the unusual ending, or do your two leading characters embrace as "the picture fades?"

This letter is self-explanatory: "The unprotected stories have been used up. Writers of fiction—as a class they have the business intelligence of a guinea hen in a rain-storm—are selling their motion picture rights to their stories direct instead of permitting the magazines which buy the publication rights to seize upon this valuable by-product as lagnappe. Story writers are beginning to fatten. One now hardly ever finds them fattening their noses against delinquent store windows. The editors are paying more for photoplays. If a writer appeared at the door of a studio two years ago with a plot under his arm the office boy was apt to bite him. Today he hears a succession of thumps within when he sends in his name. The magnates are jumping over desks on the way to meet him. Still, they can't get enough plays of the right kind."

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## REVIEWS OF FEATURE FILMS

**"WAS SHE RIGHT IN FORGIVING HIM?"**

Two-Reel Drama Produced by the Thousander Company. Released May 26.

The Heiress ..... Maude Fealy  
The Artist ..... Harry Benham

There is no attempt to answer the question asked in the title of this picture. Whether or not the man deserved forgiveness will be decided by individual notions of right and wrong after an audience has seen the rather clear presentation of the facts of the case. Whatever the decision, the story is certain to hold the attention during its unfolding, for the acting of Maude Fealy, Harry Benham, and the young woman in the part of the unfortunate artist's model is always interesting. Then there is the attraction invariably found in a picture of artistic life when settings and photography are satisfactory, as in the present instance.

The prevailing note is one of tragedy born of human weakness, rather than intentional evil doing. From a score of models who apply for work, an artist selects a modest little girl, who supports a widowed mother. The consequences prove fatal to the unsophisticated girl, for she accepts his love only to receive a note of farewell. Her mother dies and a child is born to share a poverty that would have been unbearable save for the kindness of a sympathetic heiress. A few years later, the former model is dying of consumption and the child is adopted by the heiress, who meets the artist and becomes engaged to marry him without discovering the skeleton in his closet.

The climax is reached at the death bed of the young woman. She points to the artist as the father of her child, and a much delayed marriage takes place. When another year has elapsed we are led to suppose that the heiress has forgiven the artist's moral error and is prepared to become his wife. Admirably produced in every respect, the story has a sympathetic quality likely to appeal to many people. D.

**"THE LOST SERMON"**

Two-Part American Film Manufacturing Company Feature, for Release May 26.

Young Pastor ..... William Garwood  
The Elder ..... Harry Harlow  
Dr. Graham ..... Marvin Mann  
The Girl ..... Vivian Rich  
Her Mother ..... Louise Lester  
The Financier ..... Jack Richardson  
The Nurse ..... Harry Van Meter

The title suggests and the scenario commands that this picture have ministerial settings. It was so surprising, therefore, to find that the hero was a minister, who was obliged to leave his pastorate and seek health in the mountains, and living by teaching school. The sub-titles are often quotations from the Scriptures. The pastor meets the most adorable school girl, Vivian Rich, who gives one of the prettiest characterizations of her career. This part of the film concerns the watchful wooing by the minister and the attempted love-making by the financier, Jack Richardson, who, if he will pardon our saying it, always, as a villain, acts his part best. There are a number of very pretty views in the country until the minister takes his leave for the city. Real ones in excellent, and promise great things for the last reel.

The second reel is not quite as strong as the opening length. The financier promises his suit, backed by a mortgage which he holds against the property. The mother dies; and the eviction scene has been handled with nothing short of scenic triumph by the director. The girl secures employment in the city, but leaves her position when the financier begins to hound her. The minister is in the heart of a labor crisis, and loses a sermon out of his pocket. This the girl finds, and it is the means of her rejoining him. When the financier arrives at the rooms of the minister he finds the girl clasped in his arms. There is an intricate weave to this plotting for the defenseless girl, which works out clearly and holds the undivided attention. F.

**"THE BARRIER OF IGNORANCE"**

Two-Part Feature Photodrama Produced by the Kalem Company Featuring Maria Sala. Produced by George Melford from the Script by Katherine K. Kepper. Released June 1.

Steve, mountaineer ..... Edward Cline  
Nancy, his daughter ..... Maria Sala  
Jim Ferris, her husband ..... Paul Hurst  
Joe, their daughter ..... Clio Rinaldi  
Calvin, young surgeon ..... George H. Melford  
His widowed sister ..... Jane Wolfe  
Country Doctor ..... Thomas Linahan  
Circuit Rider ..... William H. West

In a play that is out of the usual for this company, in an atmosphere typically and plainly American, with a plot that holds a number of very forceful situations dealing with a subject of interest and stamped with the sincerity of truth, this feature offering will be sure to commend itself to almost universal attention.

In a little localized community of white people dwelling on the slopes of the steep hills, illiterate, brusque to strangers, and in every way that the director has been able to intimate the true mountain dwellers of the Southern States, this drama is laid alongside a mountain stream, with one cabin exterior, a few interiors, and several scenes among the hills. The local doctor falls in love with the daughter of the mountaineer; but the latter, and the equally ig-

norant suitor for the daughter, reject the superior advances of the doctor, and drive him away. The girl meets the sister of the doctor; and she, through innate jealousy of womankind, being a widow, also entreats the girl not to marry her brother, whose career she claims the girl will spoil. Maria Sala takes the part of the mountain girl; and with her good looks and capabilities she gives the character a finish, a delightful timidity and whole-hearted earnestness it would be hard to surpass. Two lapses of time and her equally changed. There is no make-up apparent that would lend the suspicion that she was anything but the tired-looking mother, which she plays so realistically.

Ignorance, and the hatred of all who have risen above that stage, play a strong part in the subsequent action. Learning is obliged to persevere by force; although it must be said that there is not the sign of bloodshed in the first part of the play. The characters restrain themselves admirably.

Not so in the second reel, where the daughter is shown married to the mountaineer, who objects to the education of his little daughter. She secures an education, nevertheless; but when the father discovers it, years later, the daughter, now grown, and very like her mother at the same age, is sent to the doctor, who has remained single. The doctor falls in love with the daughter, but again the sister objects. The daughter leaves, and arrives at home to find the mother wounded by the father in a struggle over herself. The country doctor despairs; but the other doctor comes and performs the operation in spite of the local objection. Then the last scene shows him and the daughter. George Melford is not only the director, but has played by far the best of the male roles as well. P.

**"THE WHITE LIE"**

Three-Part Feature Drama Produced by the Gaumont Company. Released May 16. From the Story by William Le Queux.

Bainb Ansel ..... Charles Ducker  
Joe, the El ..... Marc Gerard  
Earl of Braccodale ..... Alfred Denberg  
Maude Ansel ..... Bertha Sabel

The picture that sets out crime is one of the most legitimate fields of the picture, whose limitations defy the recognition of real crime from real crime. Advantage has been taken of this fact in infinite variety and in untold profusion. It would hardly be possible, therefore, to expect any amount of originality from this offering. Yet the picture interests at once because of the selective motives employed, being a resume of some of the best situations in the crime catalogue, cleaving close to the established best in most cases and only departing in a few instances where originality or daring have prompted towards superseding the average of past productions.

A story of the life of the underworld, pictured with that care in acting, setting, and detail of direction that distinguishes it with the best of its kind. There is the scene where the wife awaits her husband, who returns drunk; not only drunk, but brutal as well. Her solace in that period is the companionship and admiration of his partner in crime, the "El," who, like the other characters, is a creation and not the regulation character of the screen. Spurred to disgust the wife decides to leave, and places a note to that effect, where her husband, on the return from one of his thefts, will find it. A moment after he reads the note the police, on the trail, pound upon the door. In the other room is the "El," who the husband tries to sacrifice to the police. Both escape, but the "El" swears vengeance.

The wife meanwhile has fallen into the hands of the Sisters of Mercy. Later, assigned to nurse the Earl out of a dangerous illness, she fascinates him and a marriage eventuates. Her husband is supposed to be dead. A lapse of six years finds the woman happily "married" with a child, her husband posing as a rich American, and the "El" released from jail. The husband recognizes his wife and promises her freedom forever if she give him her pearl necklace that night. She promises and tells him where to meet her in her home. The "El" happens into the house to rob the owners and recognizes the woman. Then her husband enters and is killed by the "El." The latter escapes and the woman tells the white lie by telling her "husband" that she killed the man, in whose pocket is found the necklace, while he was trying to escape with it. F.

In the Cow Country (May 26, May 15).—The situations are crowded into the last of the two reels of this Western drama prepared by T. H. Ince and R. V. Spencer. Interest is carefully worked up through a careful development of a not unusual story, and, when things begin to happen, the spectator is really concerned about the fate of the principal characters—Marion, his daughter, and Jack, a clerk in the father's store. Jack is discharged because he makes love to Grace and is preparing to leave at the very time that a gang of Western bad men is maneuvering to get Marion's money, which he keeps in a box in the cellar. The trapping of the unsuspecting storekeeper is plausibly worked out. He is knocked unconscious, Jack, too, is severely wounded in his struggle to save the robbers' captives, while Grace rides to a nearby ranch. Her horse falls, and she with it, in a startling scene, even for these days of expert riding. Then comes a chase, ending with the death of the bandits, who are supposed to be in a stage coach when it falls down a steep embankment. It is an excellent Western subject, exciting and artistically produced. D.

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## GOSSIP OF THE STUDIOS



MAUDE FEALY.

Thanhouser Star in "The Woman Pays."

MAUDE FEALY, the Thanhouser feature star, is pictured above in the three-reel feature, "The Woman Pays." The pose shows the wife at home neglected by her husband. The scenario was written by Maude Fealy for a two-reel picture, but Mr. Hite thought so well of it that it was arranged for three reels, and his judgment has been proven correct in the satisfactory sale results.

CLIFFORD BAUCH, who has been playing leads with the Pathe Company in St. Augustine, Fla., has returned to the Jersey City studio, and from now on will be working regularly in the Pathe Stock Company at the main studio.

DIRECTOR FRED WRIGHT, of Pathe, has brought back his company from St. Augustine, Fla., for the summer. Among the players who are with him are William Riley Hatch, Clifford Bruce, and Neil Craig. Wright is working on a picture of the Roman era, which he will finish at the Jersey City studio. Director Wright tells a good one, for the truth of which he vouches.

It seems that in a Roman picture which he is just finishing it was necessary to show a lamb and a lion together. He scoured the surrounding country for a lamb to take the part, but the best he could do was to get hold of a sturdy and warlike ram. The ram was placed in the arena with the lion and the camera man got into action. So did the lion and the ram. The lion made a jump for the woolly stranger and, just as he was rising from the ground, the ram shot forward like a bolt from the blue and delivered a smashing blow upon the lion's stomach. The lion fell over backward and before he could recover himself he received another jolt from the gallant ram, which took all the fight out of him. From then on it was a procession with the lion in the lead.

Mr. Wright remarked: "Well, that's all very good, but how about our picture?"

Another lion was introduced and the same thing was repeated. This lion was whipped to a finish also and the fierce little fighter received from the director the life for which he had fought so well.

A LEAP INTO the Mississippi River nearly cost Marie Elino, the Thanhouser kid, her life. The youngster was engaged on a feature production of "Uncle Tom's Cabin" and fell from a Mississippi flat boat, the intention being to have her saved by Uncle Tom. A strong undercurrent drew both under the boat, and had it not been for the quick and brave work of Director Bob Daly, Irving Willat, the camera man, and Garfield Thompson, who jumped into the river and brought both Uncle Tom and Eva back to land, the pair would have been lost.

DURING GEORGE TRAWILLIGER's stay at St. Augustine, Fla., he did some pretty expensive stunts. For a picture, entitled "The Man from the Sea," an automobile

was run off a dock into the ocean. Anna Luther and the chauffeur were in the machine. The blowing up of a yacht with dynamite was also another expensive bit of film realism.

HENRY BARNOW, director of Imp features and producer of "Neptune's Daughter," is in Alabama for two weeks' rest "close to the soil."

WILLIAM SEAT, of the Imp forces, is another vacationist, having run down the Coast to Atlantic City for a rest-up.

ALEXANDER GARDEN is back with Frank Crane's Universal Company after nine weeks of doctors, nurses, and hospitals, as a result of an accident while working on a picture in the Catskill Mountains. In the scene Garden was to fall from the roof of a passenger coach. After the fall he rolled back almost under the wheels of the moving train and was picked up unconscious. An examination disclosed a badly fractured leg.

WILLIAM D. TAYLOR, formerly a member of the Western Vitaphone forces, has joined the Balboa Company at Long Beach.

MARGARITA FISCHER wants to know if peacock feathers are unlucky. Margarita played the lead in a recent Beauty production, "The Peacock Feather Fan," and the fan she used was of beautiful Spanish make, inlaid with gold. A slight accident happened to the fan, and to Miss Fischer's surprise it was found that in order to have the fan repaired it would be necessary to send it back to Madrid, Spain. What the expense will be Margarita is still guessing at.

MAXINE HODGSON, who has been appearing in vaudeville, is seen as "Katrina," the child part in Upton Sinclair's "The Jungle," filmed by the All-Star Company.

PHYLLIS GAST, whose portrait appears on another page, is the latest important acquisition from the dramatic field to the ranks of the Vitaphone Stock Company. It will be remembered that Miss Grey has supported such artists as Mary Mannering and Maxine Elliott, and lately scored a hit in Boston at the Plymouth Theater as the lead in "The Broad Highway."

"NOTHING SUCCEEDS LIKE SUCCESS," and the feminine desire to be associated with beauty is so strong that keen business men appealing to the feminine fancy in fashion naturally take advantage of it in exploiting attractive novelties. The largest silk importing house in the Middle West, which has just brought in a line of veiling novelties, has named the most exclusive and bewitching pattern, "The Kathryn Wedding Tulle," in honor of the heroine of "The Adventures of Kathryn," Miss Kathryn Williams. Such compliments are fine—even finer than silk.

THE DUKE OF MANCHESTER has gone into pictures. England's titled son appeared in a scene of "The Million-Dollar Mystery" at the Thanhouser studio last week. It was the distinguished foreigner's first view of motion picture making. He likes it. Charles J. Hite, president of the Thanhouser Company, escorted him through the studio. When the party arrived in the East Building, where some of the "Mystery" scenes are being taken, Mr. Hite called Director Howell Hansel to one side and told him to put the Duke into a scene. It was no sooner said than done. Almost before the Englishman realized what was happening, Director Hansel was posing him. The Duke enjoyed it and laughingly told Mr. Hite to "crank the camera." The visitor proved such an adept that an actual scene was taken, showing him aiding Miss La Bedia, the heroine of the forthcoming serial, to escape from the machinations of the Countess Olga, Miss Marguerite Snow, and her band of conspirators.

THE SELIG POLYSCOPE COMPANY last week purchased from the Auditorium, Chicago, something like a cartload of "properties" that have been regarded among the precious properties of that house since it opened. The purchase comprised a number of very ornate pieces of furniture, of carved and papier mache work, including bookcases, mantle trees, archedes, rustic furniture, sets of furniture, and all the moulds of the papier mache work that were made when the house was opened. The original property bill of this house was \$10,000. Most of these "properties" will be rehabilitated at the Selig Chicago plant and sent forward to California.

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\*THE TANGO IN TUCKERVILLE

Comedy. Monday, June 1st.

\*\*WITH HIS HANDS

Fifth "Man Who Disappeared" story.  
Drama. Tuesday, June 2nd.

\*\*THE VOICE OF SILENCE

Drama. Tuesday, June 2nd.

\*BY PARCEL POST

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\*ANDY GOES A-FINATING

Seventh "Andy" comedy.  
Wednesday, June 3rd.

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## WALLACE C. CLIFTON

Scenario Writer

SELIG POLYSCOPE CO., LOS ANGELES, CAL.



## REVIEWS OF FEATURE FILMS

**"SHORTY'S STRATEGY"**

Two-Part Offering Featuring the Adventures of Shorty, as Produced by the Broncho Company from the Scenario by Thomas H. Ince and Richard V. Spencer. Staged by Richard Stanton and Released May 13.

Shorty ..... Shorty Hamilton  
Gambler ..... Richard Stanton  
Madame ..... Gretchen Lederer  
Jackman ..... Milton Ross  
His wife ..... Fannie Midgley  
Dick ..... James A. Morely

It would take a veteran to decide what the moral of this picture is. It seems to be the old question as to whether it is proper to turn the right cheek for smiting after the left one has been smitten. But overlooking the moral, the picture is a continuation of the well-known adventures of Shorty, the short adventurer of the West. The settings are typically Western, especially so in the gambling hall, and in all the scenes about the hotel. The director, Richard Stanton, gets the maximum of real Western expression into a bunkhouse or a gambling den. His presentation covers of a thorough knowledge of the West and all its foibles, such as where the man went into the showmaker's and waited in stocking feet until the shoes were mended. As an aid to the setting, the wonderful perspective of the mountains were fine. This kind of scenery is always a decided help to this type of play, and seems to put it more than ever in close proximity to the atmosphere it is reaching to acquire. The acting by the above cast was good, but nothing of especial difficulty presented itself in the path of the histrionic progress. The plot teemed with movement, and was more than sufficient to hold its audience. Unlike the most of the others in the series, this play was really more of a drama than a comedy.

Shorty and the son of the owner of the ranch are sent to town to get the money needed for the pay roll. They arrive; and while Shorty is having his shoes repaired, the girl of the gambler notices the son into the gambling hall, where her friend causes him to lose all his money. Then Shorty returns and puts the boy now drunken man to bed. The pay roll is gone. So that night Shorty climbs in by the window of the gambler's room and forces him, at pistol point, to drink about a pint of whisky. Then he takes his money away from him, and, strapping him to a burro, heads the animal toward the desert. The ranchman and his unpaid men arrive in town and find the two asleep with the money under the pillow. The explanation they give is that they were afraid to come home in the dark.

**"THE FOREST VAMPIRES"**

Two-Part Feature Produced by the Domino Company from the Scenario by Thomas H. Ince and William Clifford and Staged by Walter Edwards. Released May 14.

Marie Duval ..... Clara Williams  
Pierre Duval ..... Warner Sherry  
Armand Faure ..... Walter Edwards

The conception of the whole, that of having forest riders, and vampires, a sort of a modern Robin Hood band, is good beyond a doubt, and so is the execution of the idea. The play itself, then, is filled with excitement; it is plot and counter-plot all the way; and the manner it has been produced as respects the scenery will lend it additional color value to the eye in search of pretty shadow effects. The above trio take the principal share of the work. Costumes are appropriate, and some very effective love-making is transacted with a great deal of warmth. The offering is fully up to the best of the feature releases of this company.

Pierre, leader of the forest vampires, adds another hold-up to his list. The authorities send Armand, detective to the inn of Pierre, he being under suspicion of complicity. The detective goes as a musician, and makes successful love to the daughter of the innkeeper. Then he writes a note to the authorities to that effect, and the note is taken by the innkeeper. He and his men capture Armand and take him to their forest fastness. The girl informs the authorities, who prepare to send their men. The girl arrives at the cave with the authorities, and is surprised to see her own father. He shows her the note which Armand wrote telling the police that he was only using her as a tool. In revenge, she shoots Armand. When he learns that she saved him from the Vampires, he pleads with her to come with him, but she refuses.

**"A LEAF FROM THE PAST"**

Two-Part Feature Photodrama Produced by the Lubin Company from the Scenario by Shannon Fife. Produced by Lloyd H. Carleton. Released May 21.

Stephen Wilson ..... Edwin Harbort  
Henry Wilson ..... Edward J. Pei  
Eve Deveraux ..... Lila Keddie  
Dick Trent ..... Richard Morris  
Beniam ..... William Baucher  
Madame Ross ..... Ornel Hawley

This two-part feature fails to distinguish itself as to plot by being very different from a number of others. It smacks strongly of the "convict who leaves the prison and cannot reform because his cell companion blackmails him" kind of an offering. At the same time it does this one better by having the wife blackmailed by some one and her husband ditto by some one else. To make the reason for all this clear, the first reel established the past of the characters. It

is done in an admirable manner that places this film as the equal of any good scenario and production of recent times. It is a thoroughly interesting story with the characters pitted against one another in a series of entertaining maneuvers, and leading up with true form to the climax and later the saving confession. The question asked is: "Does it pay husband and wife to conceal their pasts?"

Not in this case, for the wife is the widow of a man killed while escaping from jail, and she is blackmailed by the captain of her former husband. Her husband is blackmailed by an adventurer with whom he was formerly in love and who still holds some of his amorous letters. The two blackmailers get together and plan co-operative blackmail. They go to the house planning to rob the safe, for her husband is a jeweler, and a double struggle takes place, the wife upstairs with the man, the husband downstairs with the woman. Detectives arrive and the leeches are led away. Then husband and wife virtually confess and agree that it would have been better to have done so at first.

**"THE FORGED PARCHMENT"**

Eleventh Two-Reel Film in Solig's "The Adventures of Kathlyn" Series. Written by Harold MacGrath. Released May 13.

Kathlyn ..... Kathryn Williams  
Colonel Hare ..... Lafayette McKee  
Bruce ..... Thomas Santschi  
Prince Umallah ..... Charles Gray  
Winkle ..... Miss Jackville  
Kamahal ..... Horace Carpenter  
Pandita ..... Gladis O'Neil  
Majoromo ..... Edwin Wallock

Instead of petering out, or becoming monotonous, these "Adventures of Kathlyn" pictures seem to improve as they progress. A fund of invention is being exercised in getting Kathlyn into fresh scrapes, and Director Grandon appears equal to all melodramatic emergencies, whether they concern the attacks of wild beasts or the menacing flames of a burning house. In "The Forged Parchment" we find Kathlyn endangered by both—first the burning building, then the untamed animals—and in each instance the scenes are handled to produce the maximum of thrills.

The rescue of Kathlyn by Bruce gives the film a lively opening, after which we follow for a time the plotting of Prince Umallah, who is informed by his spy that the king is not dead, as people suppose. Umallah's next move is an attempt to poison Kamahal, but by mistake the cup of poisoned wine is about to be drained by Kathlyn when the spy snatches it from her hand, drinks it himself and, after a full confession, dies.

Kathlyn, Colonel Hare, and Bruce are in a party formed to free the king from captivity, and it devolves upon Kathlyn to save the monarch from the claws of a leopard. In recompense for the service, Colonel Hare asks that the document making him heir to the throne be destroyed, but it seems that Umallah stole the important paper. The plot thickens until we find the king being torn to pieces by a lion released into his room by the false prince. In the end the Americans are held captive.

There is almost continuous excitement throughout these two excellently arranged reels. Even subordinate parts are carefully presented and settings are uniformly appropriate.

The Mystery of the East Hall (Kleine-Belline, May 19).—What might be a page out of the book of Sherlock Holmes, or of other celebrated detective mysteries, is what this two-reel detective drama means to the screen. While it starts out to show the intimate household relationship of the characters in the story, also in character style, and all well and carefully staged, the plot soon changes to where the crime is committed in an atmosphere of mystery, and from then on it holds the undivided attention to the last scene. The young man volunteers to take his future mother-in-law in his machine to visit her sick friend. Arrived there the machine breaks down, and the chauffeur seems to be having trouble beyond repair. It is then that the woman decides to catch the train back to town, while after she leaves the man determines to catch the same train. In the apartment in the train with the woman is another woman, who keeps her features hidden from all. A tunnel is passed through, the train speeds on, and by the track line the body of the mother-in-law. It is evident that the murderer was the woman in the same compartment, but who she is—was a matter of deepest mystery and one for the celebrated detective to unravel. Of course, it would be a clever Continental trick to rid one's self of one's mother-in-law before the marriage, and it was not the chauffeur who could have done it because he has an alibi. Having previously discovered that the chauffeur and the lover, and he is arrested. There is, as usual, a complete array of stunts and interior sets. Then there is the unique photograph, taken from the top of the speeding train, to show the cars entering and leaving the tunnel, besides furnishing a most original set of views of the passing country. One thing must be remarked, and that is the failure of the detective to look "wise" as seems to be the way with domestic detectives. Instead he brings all the characters together in the final scene, dressed as he was in the railroad coach. Instead of finding the girl guilty, however, the clever detective proves the guilt on the lover of the girl, who hoped to establish the crime on his chauffeur's sweetheart. While this last scene is in the forefront of detective-psychological scenes, it ends abruptly, leaving somewhat of confusion in the mind of the audience.

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The Dog of Flanders (Thanhouser, May 19).—Inadequacy of setting is the principal fault in the picture with this picture from Ouida's story of Flanders. Otherwise it was a right smart little offering, featuring the native actress, Margaretta Snow, and the actors lent what atmosphere the setting lacked. The picture was taken in a deep snowstorm, with the snow falling fast. This part was very pretty. Then, in some scenes supposed to create a few hours later the snow had been cleared back from all the sidewalks. The action in itself was highly commendable, although also in places, highly improbable. The dog used in this picture is one of the most intelligent of animal actors that it has been our privilege to see in some time. He and the boy, between them, occupied a major part of the interest. The daughter of the miller loves the poor boy, but her father will have none of him. Then his grandfather dies, and the sheriff's posse and drive him out of his home, and he and the dog wander away into the snow. The miller returns in his sleigh, and drops his well-filled pocketbook, which the boy finds. He returns the pocketbook, and in return asks that his dog be given a home. Later, the lad himself is given a home under the roof of the girl he loves.

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# VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week

## "A SENTIMENTAL BURGLAR"—Drama

Monday, May 25

He becomes interested in a love affair, helps the lovers and they help him. He joins the army, saves one of the lovers and brings him back to his sweetheart. MAURICE COSTELLO and MARY CHARLES are the principals.

## "CUTEY'S WIFE"—Comedy

Two Part Special

Tuesday, May 26

He didn't know her before he married her. It proves to be a very happy union. They meet by chance under very funny circumstances. LILLIAN WALKER, WALLIE VAN, FLORA FINCH, JAMES LACKAYE and LOUISE BEAUDET comprise an all star cast.

## "THE BOYS OF THE I. O. U."—Comedy

Wednesday, May 27

Once more Cutey boasts of his irresistible charms. He fails to make good. The boys are still laughing at him. WALLIE VAN and LILLIAN WALKER in the leads.

## "HUNGER KNOWS NO LAW"—Drama

Thursday, May 28

We would do the same things for those dependent upon us. The poor man is befriended by a charitable girl. Her blindness is rewarded and brings her and others much happiness. JAMES NOVAK, GEORGE STANLEY and KARL FORMER are the principals.

## "MR. BUNTHUG BUYS A HAT FOR HIS BRIDE"—Comedy

Friday, May 29

He gets it after a hot chase and many mishaps. BUNNY pays dearly for it and his wife is upset. FLORA FINCH, his wife, is happy when she gets it and so is BUNNY.

## "THE MYSTERY OF THE HIDDEN HOUSE"—Drama

Saturday, May 30

Two Part Special

It contains two beautiful girls. Both are the same. A young man proposes to one, who proves to be the two in one. It is a deep mystery, well solved and easily explained. MARGARET GIBSON and ALFRED VOSSBURGH are the leads.

## SIX A WEEK

### "MISS RAFFLES"—Comedy-Drama

Monday, June 1

### "THE LAST WILL"—Drama

Tuesday, June 2

### "WANTED—A HOUSE"—Vita-Laugh Comedy

Wednesday, June 3

### "A PALER MOON"—Comedy

Thursday, June 4

### "THE MAID FROM SWEDEN"—Vita-Laugh Comedy

Friday, June 5

### "TOO MANY HUSBANDS"—Comedy

Saturday, June 6

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## REVIEWS OF LICENSED FILMS

"Hastings' Hilarious Ride" (Pathé, May 25).—A Pathé American film in which Carl Harwood, playing Hastings, learns the brunt of the fun-making. The story follows the adventures of an aged negro, who steals a turkey for a wedding gift to his daughter, Annie, who lives in another town. Hastings is confronted by the problem of delivering the bird, and it proves to be something of a problem. A stubborn male refuses to carry him. His attempted ride in a freight car has an unfortunate ending. He is almost hung by a band of cowboys, but finally he has the happy idea of sending him and the turkey via parcel post. This introduces a novel scene, in which man and bird, placed in a box, are grabbed from a United States mail-carrier by a fast moving train. To contribute to another important scene in this lively farce, a house is burned to the ground. A brightly written scenario has been developed to its fullest extent by Director Hartman and the Pathé Players.

"The Adventure of the Rival Undertakers" (Vitagraph, May 26).—The sight of burlesque and avareous undertakers is not in itself conducive to mirth, but out of these gloomy comedies Director Leo Hurst has produced a surprising number of laughs. Two undertakers, an Irish laborer await the death of the millionaire Hammon, like so many fortunes. The Irishman hopes to inherit his fortune, and the undertakers are looking for the profits of a costly funeral. When it is rumored that Hammon is dangerously ill, he conceives a little joke and makes himself, then death. The undertakers are fighting over the body when Hammon comes to life, and gives everybody a bad scare. Better than the story are the characterizations of Hughie Mack and George Stevens as the comical undertakers, and William Allen as the Irishman.

"Korean Dances" (Bell, May 26).—Completing a reel with Teaching Father a Lesson in this brief subject, showing natives of Korea performing their odd dances. It makes an interesting film.

"Acting Pinner's Finish" (Rexnax, May 26).—Pinner is motion picture impersonator Actor Pinner as being violently over for one trained in the art of dramatic expression. The director tells him what to do, and with perfect confidence he assumes two scenes and results in either scene by starting at the camera when he goes through his scenes. His finish is delayed, however, until after a touching love scene in which Pinner is expected to kiss the maid. He greets her in his arms, and blows with each prolonged view that it takes the entire company in from the girl from his embrace. Pinner then, followed by an angry crowd of actors and property boys, the chase through the studio is a lively one, ending with Pinner's headlong plunge into a vat of plaster. Wallace Hays is continually ludicrous in the character of Pinner, and Eddie Walker makes the director a bit. Ruth Ramsey has the requisite part of the maid. It is an unusual film certain to please.

"Remember for the 'Whirlwind'" (Kalem, June 1).—John E. Brennan and Ruth Hays share their comedy place in this short sketch. The premise of the 'Whirlwind' is based on a story by the author's father, who professes to be an old acquaintance of an actress, who pretends to take up the managing

of the paper. Subscriptions come pouring in, and then the couple try to run away to Brazil. The sketch catches them, but she manages to coast her way out of jail also. It is well put upon the screen, and is thoroughly satisfactory as to photography and other matters of production. On a length with A Trip to Mt. Love.

"A Trip to Mt. Love" (Kalem, June 1).—Situated in California, near Los Angeles, surrounded by a pack-and-mule car, and thence by trolley, Mt. Love makes a short comedy offering productive of some of the prettiest views and photography imaginable. The observatory, with Professor Lucia Larkin, is also an unusual feature of a short offering that, without traveling far from home, easily excels many of its kind. On a length with Hastings for the "Whirlwind."

"Making Steel Rails" (Pathé, May 26).—The steel industry as it is conducted in Pennsylvania, Russia, is the subject of this instructive film. The process of molding steel rails from the time the ore is placed in furnace, is followed in detail, and considering the difficulties to be met, the photography is very good. On the reel with The City of Agra.

"Perry, the Lady-Killer" (Biograph, May 21).—Perry is a short comedy offering showing the rough experiences of the bank clerk who landed for the bright lights of the studio and got a position, due to his good looks, as the lead in a certain film melodrama. The other actors have all kinds of fun at his expense, even leading him to think that he has married a woman. It is a mixture of low and high class humor, which will appeal to both classes, and it is productive of the clearest kind of photography. On a length with Romeo and Juliet.

"Romeo and Juliet" (Biograph, May 21).—A bull's eye picture that will appeal to the low brow with its rough-and-tumble humor, and to the highbrow with its broad conception of the tale of the play by the Bard of Avon. Two Capulets and three Montagues are the contending sides of the feud, while Romeo, the romantic, makes love to the fair Juliet. Her stands on her balcony balcony, while the rest of the family pour out their disapproval in the shape of buckets of water. Then the two lovers try to elope, as prescribed in the play, but the one who is taken away from them, and the plot ends happily instead of as a tragedy. On a length with Perry, the Lady-Killer.

"Edna, Mother-Like" (Kalem, May 21).—The reel of comedy-drama that is set with the usual beauty of this make of pictures. It possesses a certain amount of fun, but no hilarious moments have been allowed to disturb the serenity of its dramatic story. The son of the owner is deeply interested with the secretary of his father. The latter discovers the girl, and warns the son, who has a new secretary is engaged, and the first day one arrives, homely as they make them. The next day one seems a stranger, for she has assumed her best countenance, and the changes in starting. The father immediately falls in love with her, and then the son reveals all the advice the father gave him—a short time before. Father invites the girl to a certain fashionable restaurant, and the son meets him with his girl. The father then bows to the inevitable, and gives his consent. The moral is very obvious.

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#### REVIEWS OF LICENSED FILMS

**The Gap** (Edison, June 15).—The best in the "Man Who Disappeared" series, by Richard Wadsworth Child, including Joe Manning, Harry McDermott, Markon, William Harry, and Horace Newhouse in the cast. The play builds up to where the two men and the woman race after the speeding train in their machine, and succeed in having the drawbridge raised so that the train comes to a halt, and the man and woman are saved. The moving of the drawbridge as the last that McDermott blows steam up to now as far as we can remember, but the effort does not seem worth the end. It is a screen case of much ado about nothing. The reason we mention it was brought out in the story from which this was taken, but has failed to register itself on the film. Charles J. Brabin is the producer.

**The Counterfeiters** (Edison, June 6).—One thing impresses at once about this one-reel drama, and that is the title. No line drawn meaning of words to express the ambiguity in the opening itself, and, as with the title, so with the play. It concerns a trio of counterfeiters who plot to get an answer in their net and then him to make the alloy with which they have difficulty. They trap the answer, and imprison him in their laboratory. The daughter of the chief counterfeiter and the handsome young answer have fallen in love at first sight. He escapes from the den, and with the aid of the girl sets the police, who have the game away to prison. This—as usual—the film ends in an anticlimax. While the play is similar to theory to many others of a like order, it starts in the middle of the subject, leaves the interest always alive, and is pictured with an average degree of artistry and clarity. The scenario is by Edward T. Townsend, the author of "Chinaman" and "The Mystery of the Chinaman." The cast includes Richard Hall as the answer, Nellie Crane as the daughter, William Mitchell as the chief counterfeiter, and Julian Reed and Horace Newman as his assistants. William Mitchell takes the part of the Chinaman.

**My Parrot Peet** (Edison, June 6).—While there is a humorous aspect to this one-reel of fiction, it possesses attributes of dramatic excellence as well, and moreover features the juvenile Andy Clark. There is really more to the situation individually than there is to the story. Andy Clark, Harry Linden, Harry Britton, Cora Williams, Charles Sutton, Mrs. Wallace Brabine, and Fred France are seen to advantage. The widow mother is sent her boy to his rich uncle, and the clearest way is to be married. After a short time a live person via the mails. Andy is the means of carrying a famous person, and the reward paid him is sufficient to keep his mother from being evicted.

**The Adventure of the Missing Link** (Edison, June 15).—Number six in the "Oscar" series from the magazine pen of Frederic August Kummer, this one-reel comedy-detective story featuring the versatile Harry O'More, is hardly as good as the best of the series. It is a comedy-detective story that lacked sufficient action or interest. Edward O'Connor, Charles Sutton, T.

Tammam, and Gladys Hulette are the principals. While the comedy element was never better brought out, and while the mystery is well constructed on the screen, leaving it for the self-styled detective to unravel, these points of excellence hardly suffice to atone for the thinness of the plot. The old fellow inherits a lot of money, which he takes home with him in a bag. Then he reports the disappearance of the money, and his two daughters call on Octavius. The latter follows a lot of silly trails, until he happens to follow the father, drunk, to the place where he has hidden the money. Then, turning to the girls, he informs them that "Octavius never fails."

**A Treasury of the Night** (Edison, June 15).—The producers have very wisely left out the number, or the installment, which this one-reel drama is in the Dolly of the Dolly series, and the reason is that each one is complete in itself. No number is necessary although we can imagine of any one intentionally missing one of the series, of which this is as interesting as any of its predecessors. Action Davies, who should know all about newspaper work, gives his star-reporter, Mary Fuller, a good deal of license in reporting these mysteries, and he has his editor, Charles O'Leary, do the same. Question, Are we to be favored with a newspaper romance in the last installment? One of the best features in this present number is that it gives the always likable and thorough actress, Mary Fuller, more time on the screen than any of these of late. Appropriate lighting in the detective house where she comes to find out about the tradition that it is haunted, is one of the noticeable features. It builds up to a high suspense as the short scene transpires down the stairs, but a garden hose in the hands of the reporter-detective miss soon ends the scene. She turns out to be a real woman about who hoped to buy the property cheaply by thus disconcerting the owners. Walter Davis directed the picture, Charles Sutton is the agent, and others in the cast are Robert Brewer, Bruce Rylands, and Florence Goretsky.

**Andy Goes A-Peet** (Edison, June 15).—With the mother and sister and Andy himself and the last messenger boy, Jamie Stevens, Janet Lawler, Andrew J. Clark, and Edward Holden, and then later the police who included Paula Ward, ex-police captain, who got a lot of unattractive notoriety when taking one of the scenes in this one-reel picture by falling in the river current, this is really one of the best of the "Andy" series, albeit it ends tamely. But with this classic exception, it is highly commendable, displaying an intimate and humorous knowledge of the low life and his dimly novel career. He picks up the body of the "Black Avenger," and pictures himself as the head pirate with the victims walking a plank and the beautiful woman kneeling at his feet. Later he organizes a pirate gang, and they go a-sailing on the Harlem River on a stolen scow, with the pirate king at the helm, and the police in pursuit of what they think are river thieves. When the police catch on the scam, it is a spanking for each of the crew. It is all as true to youthful life, and is such a clever mixture of fun and excitement that it will

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recommend itself to all as the best of the series.

**The City of Agra, India** (Pathé, May 26).—Ancient Eastern architecture in Agra, the principal town in the Province of Benares, is clearly photographed in this picturesque color film, completing a reel with Making Steel Balls.

**A Snakeville Romance** (Bioscope, May 21).—Another to add to the long list of "Western" romances, yet there are so many points of novelty to this scenario that it holds unusually well. Snakeville, the legendary frontier village, where so many of their comedies take place, is the scene where the boarding-school girl comes home to her father. She is the immediate contention between two of the cowboys. They "match" in one who shall have her, and the last man catches the other cheating. That night the couple decide to elope, for her father has put a sign on warning the cowboys to keep away from his daughter. A chase ensues, and this time the father and the rest of the cowboys catch them before the minister has performed the ceremony. But he forgives them nevertheless. Harry Todd is the father, Harriet Clifton the daughter, and Fred Boardman, and Fritz Winterhalter the successful and unsuccessful rivals. It is presented with clear photography, and runs for one thousand feet.

**Searchlight News Pictorial, No. 24** (May 21).—Safety drills for coal mines, the launching of the one defender, Deane, women volunteer firemen in California, the landing of the very first wounded from the hospital ship Deane, and many views taken around the coal of the occasion, most of which comes in interesting vein as picturing the more important items in the week's news.

**Out in Happy Hollow** (Vitaphone, May 21).—This is a one-reel drama designed to draw over an attraction at the outdoor meetings. This it does admirably, only drawing up with the embraces at the end. The characters and their names we like. There is Miss Maudie, the girl with the baby, and there is Gentleman Bob who promises to marry her as soon as he can legally return after his latest crime. The baby dies, and she goes West, where the sheriff falls in love with her, and takes her to a dance. From another town Bob and his dancer friend come. She, the first woman, runs to him. He gladly follows her, for he is wanted by the law for holding up a stage coach. She hides him, but the sheriff finds him, and by a coin's reward him. She has to have him allowed to go free, but once he is out of the house she gladly promises her love to the sheriff. The latter character is played by Alfred D. Vachurch, while Bob is George Cooper, and Margaret (11th-

son is the girl. Jane Novy is cast as the tough dancer. Ulysses Davis is the director, with Lucille Case Teters as the author.

#### MUTUAL FILMS

**Beyond the City** (American, May 26).—While the action in this one-reel drama is likely to appeal to the more tender side of the audience, while it may draw the boys to come to meet it will hardly appeal as being very original. On the other hand, no cinema is to be found with the way it was acted, the principal parts being taken by Jack Richardson, Sydney Ayres, and Virginia Rich. A rather tricky subject is handled with care and is full of many subtleties where the girl is lured from her country home, and finds out the nature of the man in the city. However, she reaches home and father safely, and the countryman is still waiting for her, so everything ends happily.

**The Navy Aviator** (American, May 15).—Aviation plays a secondary part in this film, but even so there are plenty of thrills, many of them supplied by a young woman who becomes dangerously active in Mexican hostilities. She is entrusted with an important mission, and before it is delivered she comes within less than an inch of losing her life. After the girl's mission is fulfilled, the navy aviator ascends in his machine and drops a bomb that kills the ringleader of the Mexican conspirators. Complicated among many fairly photographed scenes are those of a risky coast during a severe storm. A creditable release in regard to story, acting, and photography.

**Storing an Inmate** (American, May 21).—Ed. Cass, George Field, and Whitford Greenwood are three of the principals in this one-reel drama, which is a mixture of the escaped convict story, and the story built about the roles that they hold out what on different occasions. This latter is the feature of the film, and furnishes some of the rough riding, lawless, etc., that is seen at these meetings. The convict session in the first scene, and gets a job on the ranch but does not have a moment to the pranks of the cowboys. In the race he and the lover run a neck-to-neck, and have to run it over again. The convict cuts the leather cinch so that the lover takes a nasty tumble. As the infuriated cowboys are going to prove that he cut the leather, the sheriff, hearing of the trouble, arrives and saves them from the trouble. It is all very well presented, there being some especially fine views in the program of the day.

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# BIOGRAPH FILMS



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**DEATH'S WITNESS**The Girl and the Detective Unravel  
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**CAPTAIN KIDD, THE BOLD**  
Burlesque Comedies

## BIOGRAPH COMPANY NEW YORK

### REVIEWS OF LICENSED FILMS

**The Father's Sin** (Biograph, May 15).—The almost inhuman behavior of the father in this drama detracts from its naturalness. He seems too completely dead to the normal regard of a father for his son, and is pretty much of a scamp in the bargain. Despite the pleadings of his daughter, Day refuses to give his dissipated son another chance, and turns him out of the house. The daughter's dance places securities in Day's safe. When he calls they are gone, for Day, hard pressed financially, has sold them. He blames the theft on his son, and not until years later, when the youth returns from the West, prosperous and self-respecting, does Day confess. The scenario is constructed to hold the interest. Although surprises are few, in the main, the story is carefully acted, whereas settings and photography are of the best.

**Deputy Damsel** (Biograph, May 15).—An otherwise amiable young woman becomes obsessed with the notions of militant suffragettes, and makes impossible demands of her father, a lawyer just elected to the Legislature. Because he refuses to endorse the cause of votes for women, she breaks off their engagement. Then comes a clash between Dorothy and her conservative father, who rather than have his daughter speak at a meeting, tries to keep her prisoner on their country estate. In the clothes of a stable boy, Dorothy escapes, sets into a fight at the meeting, and is thrown into jail, where she meets her former sweetheart, arrested for participation in the same disturbance. A quick reconciliation, a little scolding at home and the girl is cured of militant inclinations. With Dorothy Kelly and James Morrison to play the principal parts, the story is made moderately interesting. The production is, in all respects, adequate.

**Heart-Beating News Pictorial** (Biograph, May 15).—The larger part of this issue is devoted to the procession and memorial services in honor of the dead marines and sailors brought from Vera Cruz. The scenes are very well photographed, and give an excellent idea of the impressive ceremonies. Other subjects include the visit of California Shriners to Washington, a simple house on Harry Payne Whitney's estate, and the woman's suffrage demonstration in Washington.

**A Ticket to Happiness** (Biograph, May 15).—The moral of the play, that ungratefulness never pays, seems to be the leading question, the obtruding feature of this offering in one reel. It is all brightly photographed, and placed on the screen with a good cast, and runs smoothly under the hands of the director. The man leaves his sweetheart for the West, where he works with Olson, cattle owner, but no prospects seem imminent of sending for the girl. He tries to steal some of the boss's cattle, is caught, and forgiven. He then shows the owner the photograph of the girl, and tells him to send for her and marry her. The boss gives him money to spend for her, the man intending to claim her himself when she arrives. The boss gets there first, and, when the girl hears the truth, she seizes the boss as the real man of the two. It is unusual but rather improbable.

**He Won a Ranch** (Biograph, May 15).—While this short farce-comedy is brightly pictured the idea runs so very unoriginal in the run of thousands of precedents, that it fails to elicit many laughs, or to be underlain by any appreciable amount of humor. E. W. Barrett is the author, and A. Hotelling the producer. Jerold Hovener, Raymond McKee, Ben Walker,

and James Hedges are the cast who also do their best, aided by a number of hard-working seconds, but all to no avail with the plot as written. On a length with Her Horrid Homonym.

**Her Horrid Homonym** (Biograph, May 15).—E. W. Barrett contributes the scenario for this short farce-comedy. A Hotelling produced it, and Miss Hotely, Jerold Hovener, and the midwife, Theodore Salem, are the principals. This little man contributes all the fun. The girl refuses to marry because "a bride is always made so much fun of," so the man gets the manikin and dresses him up as their child, thus hoping to give the impression that he is theirs and they married many years. All to no purpose, for the little one gets drunk and babble the secret away. On a length with He Won a Ranch.

**The Uneven Balance** (Biograph, May 15).—So well made-up are the characters in this one-reel rural romance, that Helen Dunbar, Frank Dayton, Richard C. Travers, Irene Warfield, and Bryant Washburn are scarcely recognizable. The moral, we are told, "Judge not a woman by the tongue of her neighbor," probably gives the spirit of this one-reel drama as well as any other. While it may not be entirely understandable at times, while it certainly fails to grip the interest, even in the sickness of the child, it is so much out of the usual that its very attempt should be praised. It serves to bring out the freer and fresher of a little town and the church atmosphere and about all the charity it brings to the surface in the case of a rupture. The woman is brought before the Board of Elders and accused of tongue lashing. In the present case, this is supposed to be. The minister's child is taken sick, and the same tongue lasher brings it back to health. Thus, and by other little traits, she proves that she has good points in spite of her tongue.

**The Hour of Danger** (Kalem, June 1).—Too much action, literally, is what handicaps this one-reel drama. There is too much lapse of time, too many subtitles, and too many convolutions—three take place—besides lots of other action. Irene Marie and Robert Hill are featured as the leads in a cast, including Harriet Forester, Adelaide Lawrence, and Richard Farnon. Edmund Lawrence is the producer. There is no novelty about the plot, but due to its undoubted strength it keeps well above the average of one-reel romances. The man, at his engagement party, meets the city girl, and the first girl reads some time later of their quiet marriage. Heartbroken, recovered of brain fever, she takes to trained nursing, and is assigned to the case of the little child of her former sweetheart. In a well-handled automobile accident the mother was killed, so that after nursing the child back to health, after an all-night vigil of danger, she accepts the man who killed her once.

**Teaching Father a Lesson** (Biograph, May 30).—The larger part of a reel is devoted to this rather obvious farce, in which two young people turn the tables on an obstinate father, who refuses to best of their marrying until the father can afford to build and maintain a house. After a secret marriage, the father turns his son-in-law away, and in a rage the daughter smashes the furniture. When told that he may have his wife, Tom declares that he no longer wants her. The father ends by buying the couple a very comfortable house and forcing them to live in it. The picture is well enough presented, but lacks a convincing story.

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